WHIPLASH SMILE

NO. 3

WINTER '88

75p

THE TEXAS CHAINSAW MASSACRE PART 2

INCLUDES

TED V NIKELS....HAWHEAD REX....DEMONS 2...
LOST BOYS ...CHEAP ZOMBIES.. ...BLUE VELVET.
CR SHOW 2.....PREDATOR.....WIPED REPORT..
W S OF EASTWICK....CHOPPING MALL.....
DOLLS.....NIGHT OF THE CREEPS...SPECTRES..
VIDEO DEAD.....THE GATE...GHOULIES 2....
TRIVIA....NEWS.....COLUMNS.....ART.....
FEATURES.....REVIEWS....PREVIEWS AND MORE!

A BLOODY GOOD READ!

EDITORIAL

WELCOME, one and all, to the first of the new look 1988 editions of WHIPLASH SMILE. I've good things planned for the future of the fanzine, and hopefully things will keep getting better. As you can see we've added the first batch of extra pages, more on the way shortly, we've also added a few new features, including 'The Whiplash Smile Profile' in which we'll be detailing the genre offsrings of certain directors, stars etc, but giving space to lesser known talents, I'm sure you'll agree there's little new to be said about the likes of Cronenberg, Argento or Carpenter, so that's why we'll be giving some space to such as Don Dohler; Fred Olen Ray; Andy Milligan; Dan Curtis, Dyanne Thorn etc. We've also added a few more articles and balanced them out with an extra page of reviews. Also, don't forget you can contribute to this mag, please send in your stuff! Even if you don't have an actual piece of prose to offer, your comments and opinions are always welcome, so cast your eyes to the right and you'll see the first of a regular new letters page, which you can use to voice opinions or simply ask of any questions you might need answering, and it will be censorship free! All opinions will be printed!

I've only got limited space for my editorial this issue (well, when you're sharing a page with Arnold Schwarzenegger, things do become a little crowded!), so before I get too short of space, I must once again plod through the customary thankyous, please bear with me. Thanks to all the contributors first of all, keep at it! Thankyou to all the fanzine editors who have continued to give their support, a return plug for those of you, appears on the back page. Finally thanks to all the behind the scenes people who write to me just for a natter, or those who confirm facts, lend me photographs, provide films, and just help out where needed, in other words (name check coming up readers!), thankyou, Paul Higson; John Gullidge; Dave Flint; Phil Bond; Martin Spencer, Jonathan Englender, Simon Miles; Phil Phillips; Phil Godfrey; Richard Griffiths; Rick Holland; Rick Baldwin; and especially Steve for more or less co-editing this zine, there's too much for one person to do, but I'll still take credit...ok?

There, that wasn't too painful was it?

You've probably noticed that price increase on the cover, but hey an extra 15p for an additional 8 pages aint too bad is it? Thanks to everyone who's sent in the surveys, they're currently being collated and the findings will be printed next issue, I think you'll find some of the results quite unexpected...I did! Also, you can now subscribe to WS, details on page 13, I hope you'll take advantage of this offer, it would seem to make the most sense and cut out all the messing around with ordering each issue seperately.

Just a few words about next issue, due in May. This will be a 'video nasty' special, the overwhelming response from the reader survey was the need of information on the banned videos, so WHIPLASH SMILE 4 will predominantly be given over to the subject, hopefully being the best study of the nasty list ever published in a fan magazine. There will however be some complimentary contents too, for those of you who don't find too much interest in the subject, but I hope you'll cast an eye over the results first.

And that friends is that, enjoy this issue, and as always please write to me, I enjoy hearing from you. Make sure you're with us as we go from strength to strength.

JOHN HILL (EDITOR).

WHIPLASH SMILE is a quarterly publication by John Hill, 29 Skirbeck Road, Boston, Lincs, PE21 6DA.

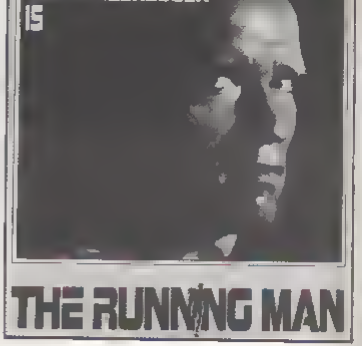
Contributions of all discriptions are welcomed, if you want your work returned, enclose an S.S.A.E. All contributors receive free issues.

Back issues are available from the above editorial address. See page 20 for full details.

Each issue costs 75p & 25p P&P. Foreign customers should double postage, U.S. customers, please double whole cost, i.e. £2 per issue.

WHIPLASH SMILE, conceived, written and performed by JOHN HILL. With help from the following:

RICHARD BALDWIN, PHIL BOND, STEVE CHAMBERS, JONATHAN ENGLENDER, DAVID FLINT, ELMER FUDFUCKER, PHIL GODFREY, RICHARD GRIFFITHS, PAUL HIGSON, MARK HOCKLEY, KEN MILLER, JOHN L PROBERT.



 SEE 'SEVERED SEGMENTS', PAGE 10.

WHIPLASHED MAIL.

write to JOHN HILL, 29 SKIRBECK ROAD BOSTON LINCS PE21 6DA

WELL, I COULDN'T RESIST ONE, SO IF YOU HAVE ANY COMMENTS OR QUESTIONS OR JUST WANT TO NATTER ON ABOUT THE FIRST THING WHICH COMES INTO YOUR MIND, DROP ME A LINE TO THE EDITORIAL ADDRESS. ANY LETTERS INTENDED FOR PUBLICATION SHOULD BE MARKED THIS. MORE PERSONAL LETTERS ENQUIRING ABOUT THE AVAILABILITY OF BOOKS AND OUTFITS ETC SHOULD INCLUDE AN SAE IF YOU EXPECT A PERSONAL REPLY, THOUGH IN MOST CASES I REPLY IN PERSON WITHOUT PROMPTING ANYWAY--
ALSO FROM NEXT ISSUE I THINK I'LL START GIVING AWAY FREE T-SHIRTS FOR BEST LETTERS RECEIVED, SO GET SCRIBBLING!

Dear John (Hmmmm like a tv programme!)

First of all I have to apologise for the above joke, you must get it with nearly every letter (Actually you are the first, and hopefully the last--Ed)

The reason I'm writing is to congratulate you on a very good publication of WHIPLASH SMILE 2, long may it continue. The first thing I noticed was the glossy touch, which as you say was due to proper reading rather than photocopying, you certainly have my backing on keeping this format

Your reviews were on the whole fair and made good reading, but (yes there is a but!) my blood was boiling while reading your review of THE FLY. Bad name eh! Did you see this as a bad day or what? In my opinion it deserves at the very least 8 out of 10. Cronenberg's obsession with the new flesh as you state has the opportunity to run riot, surely this is what has made him so popular! Anyway, I too was not disappointed with the film and I hope this is not the only letter you get on the subject.

Oh yes, my big sister is far more it the person is right;
All the best,
Simon Miles,
Avonmouth, Bristol.

WE DON'T HALF GET 'EM DON'T WE? (SORRY SIMON) ACTUALLY, A LARGE VOLUME OF MAIL WAS DEVOTED TO PERSONAL ABUSE FOLLOWING MY REVIEWS OF 'THE FLY' AND EQUALLY SO FROM BEYOND - STILL I CAN TAKE IT, THERE'S NOTHING QUITE LIKE A WELL CRAFTED BLOW-THROUGH THROUGH THE POST!

Dear Jamie,

Thankyou very much for issue 1 of WHIPLASH SMILE. I have to say I was very impressed, yeah mag being one of the best I've seen. Good points are that you go through films other sites miss, INVASION OF THE BLOOD FARMERS in particular. I've been looking for something on this film for ages, now a whole page's worth. I'd like to see more gore films in the mag as here in Finland samamuhkis is very heavy censorship concerning horror movies. We don't have any of Romero's zombie films(yet even the tired), no MASKED CASE; RE-ANIMATOR; FRIDAY THE 13TH or all gore films are banned. Alien cuts are made to save embarrass titles ALIENS lesses 4 minutes, THE THING to heavily cut and there are hardly any werewolves in THE HOWLING!

I am very interested therefore with obtaining videos from your readers to the UK

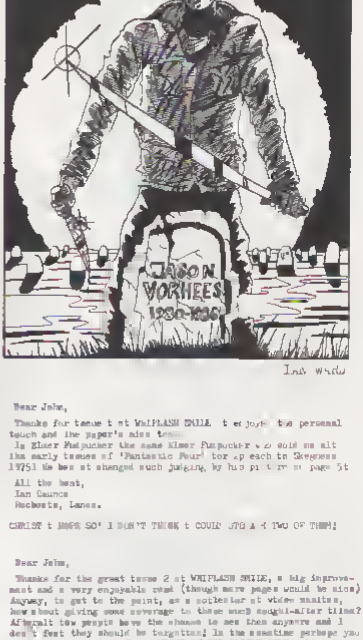
Long live the new flesh.
Yours sincerely,
Mikael Nordman,
Sonestiste 5 A4,
SF 00350 Helsinki,
Finland

HMM. WELL THERE'S THE FULL ADDRESS IF ANYONE WANTS TO HELP OUT A VERY DEPRIVED FAN. YOU COULD SAY OVER THERE FILMS AIN'T WHAT THEY SHOULD BE! JUST THINK, 'THE HOWLING' WITH NO WOLVES. IT SHOULD PROBABLY BE RETITLED 'THE WIMPERING'!

Dear Jamie,

Many thanks for WHIPLASH SMILE 2, I was particularly impressed by this issue, the print quality, layout and contents are excellent. The mag is now beginning to find its own 'look' and direction, and all in all is very impressive to the eye. The stills have survived the printing process very well, its good to see clear illustrations, most imagines and so a varied menu. The whole look at the mag is very professional indeed, you have obviously taken great time and care getting it together as I said, a very impressive standard of work, and all the very best with it--
Take care mate,
Gareth James (PRINCE OF MARY)
Walsall; Staffs.

WHAT A NICE PERSON YOU ARE GARETH! MORE LETTERS LIKE THIS ONE, PLEASURES, AND IF YOU HAVE MY BOOK SO YET, CHECK OUT PICTURES OF MARY, THE FULL INFORMATION OF WHICH APPEARS ON PAGE 20.



Ian Wade

Dear John,

Thanks for issue 1 of WHIPLASH SMILE. I enjoyed the personal touch and the paper's also too.
Is Elmer Fudpucker the same Elmer Fudpucker who sold us all the early issues of 'Fantastic Four' for ½p each in Skegness 1975? He has at changed much judging by his pic in page 5?

All the best,
Ian Cannon
Rochdale, Lancs.

CHRIST! MAYBE SO! I DON'T THINK I COULD STOCK A TWO OF THEM!

Dear John,

Thanks for the great issue 2 of WHIPLASH SMILE, a big improvement and a very enjoyable read (though more pages would be nice) Anyway, to get to the point, as a collector of video nasties, how about giving some coverage to these much sought-after films? Although few people have the chance to see them anyone and I don't feel they should be forgotten! In the meantime perhaps you could give me some info on NIGHT OF THE BLOODY APES, which is currently banned, I've never heard of it so seen it, what's it about?

Hope you can shed some light on it.
Keep up the good work,
Derrick Wright,
Peterborough, Cambs.

VIDEO NASTIES FORGOTTEN? HAVE YOU BEEN LIVING IN A COCK CAMP ? ? GOD KNOWS, I WISH I COULD FORGET HOW AWFUL IT WAS! BUT YES THERE WILL INDEED BE COVERAGE OF SUCH FILMS IN FUTURE ISSUES SO DON'T MISS ISSUE 4, WHICH WILL BE A NASTY SPECIAL AS FOR 'BLOODY APES', NO GREAT SHAMES, IT'S A MEXICAN SCHLOCKER FROM 1968 AND TELLS OF A BLOKE TURNING INTO A MAMMOTHING MONSTER AFTER MAKING A TRANSPLANT WITH A GORILLA'S HEART.

Dear John,

You still see me that flyer from Christmas!
Yours patiently,
Steve Chambers,
Boston

THE ZOMBIES THAT ATE SPAGHETTI.

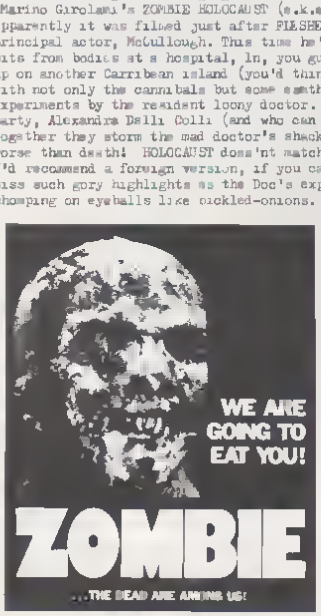
OR 'DAWN OF THE DRECK

an article by PHIL BOND

Since George Romero's landmark DAWN OF THE DEAD launched its gory self in 1979, zombies have taken a larger role in contemporary horror films, especially the cheap foreign variety, in particular Italy, but why has this country, more than any other taken flesh eating zombies to its heart? Could it be a juxtaposition of metaphors in a strictly religious society (No, I don't know what it means either-Ed), or just because they're cheap and easy to make, yet rake in big profits? Unfortunately (or fortunately) for every classic like THE BEYOND, there's a ZOMBIE CHEWING FLESH, and it's the latter type of film that is the subject of this article. So if you're expecting an informative and comprehensive study, hard luck, this article is as superficial as the movies it covers.

The first two films on the list don't really belong here, they're not so much bad, just very silly, and the first one, you should be very familiar with. The notorious ZOMBIE FLESHEATERS, which Lucio Fulci reportedly churned out within eight weeks of DAWN breaking in Italy (poor pun intended). Just in case you're not acquainted with the film (where have you been?), it simply tells of Ian McCullough and friends, who leave New York for a Carribean island in search of paradise, sorry, the reason behind the mysterious appearance in New York harbour of a boat carrying a hungry zombie. What they find is an island overrun with the living dead, and quite sensibly decide to leave. After a fiery cattle in a wooden shack, what's left of the heroes escape to their boat, intent on returning to the Big Apple, which unfortunately for them is now in the grips of Italian extras shuffling along to a Goblin-esque soundtrack! Although highly enjoyable this is not Fulci's best, thankfully though, the film's narrative failure are made up with excellant gore and a gung-ho sense of action.

Marino Girolami's ZOMBIE HOLOCAUST (a.k.a. DR BUTCHER M.D.) was released in 1980, although apparently it was filmed just after FLESHEATERS, using some of the same locations and the same principal actor, McCullough. This time he's on the trail of a cannibal cult who are stealing bits from bodies at a hospital, In, you guessed it, New York. McCullough and his merry band end up on another Carribean island (you'd think they'd have learned by now), and have to contend with not only the cannibals but some asthmatic zombies, who are the results of life-elongation experiments by the resident loony doctor. The cannibals take a liking to one of McCullough's party, Alexandra Delli Colli (and who can blame them) and decide to worship her as their queen, together they storm the mad doctor's shack, saving McCullough from zombification, a fate worse than death! HOLOCAUST doesn't match FLESHEATERS for fun, but it's not far off, although I'd recommend a foreign version, if you can get one, rather than the UK release , or you'll miss such gory highlights as the Doc's experiments, and cannibals ripping out intestines and chomping on eyeballs like pickled-onions.



Andrea Bianchi's BURIAL GROUND is next, also known as ZOMBI 3, and NIGHTS OF TERROR (amongst others). This is most definitely one of the worst acted, incompetantly directed, pathetically scripted, and fun films I've seen in a long while. If you are extremely drunk or just plain bored rent the UK version, which is so heavily cut you would'nt believe, and should send any but the terminally depressed into fits of uncontrolable hysteria. Preferably though, this is best seen uncut, it's still crap, but is just raised out of the gloom by Gianetto de Rossi's excellent gore effects, which in the latter half of the film is its main reason for being. Highlights include intestinal chewing, beheadings, tit chewing, yet more eyeball violence, in a scene ripped off frame for frame from FLESHEATERS, to name only a few. The cause of all this zombie aggro is an unlucky group of people partying at an ancestral home, whose actions disturb the residents of the nearby cemetery. Once the zombies start attacking all pretence of a plot is thrown aside, to make room for almost endless battles between the humans and the corpses. This is a truly awful film, and only avoids being tedious by some unintentional laughs, and quite a lot of blood. Just to give you an idea of what this film is like, here's a

lines of dialogue uttered when the speaker's wife enters the bedroom wearing stockings, suspenders etc "You look just like a little whore!", and they say romance is dead?

Also in 1980 (a good year for Italian gore in general) came INCUBO SULLA CITTA CONTAMINATA (NIGHTMARE CITY) from Umberto Lenzi. This one features THE most cheap looking zombies you'll ever see. A load of radiation induced zombies storm an airport at the start of this debacle, thirsty for blood (this bloodlust causes some confusion in the film, as the hero, Hugo Stiglitz-what's name, and his girl believe the creatures to be vampires, and so hide out in a church, only to be attacked by a living dead priest). As usual the zombies set about infecting the local community at random, until the hero is cornered on a fairground ride, only to find that it was all a dream at the critical moment. The highly original shock ending reveals it wasn't a dream at all, as the zombies storm the airport again. The UK release was pretty heavilly cut, and I believe that further cuts were made when it was released on a double bill with ALIEN TERROR. Basically though, a very bad film, which is more enjoyable than it has any right to be.

ZOMBIE CREEPING FLESH, another of the 'evil' nasties, how even the most ardent of the thought police could see this as a harmful influence is beyond me, the only harm this could encourage is for budding directors to copy it. Definitely the dumbest of the lot, this hilariously inept DAWN OF THE DEAD cash-in, concerns a S.W.A.T. team battling zombies in the third world, due to a chemical leak. This film has only one redeeming feature, Goblin's scores for DAWN and CONTAMINATION are used on the soundtrack, other than that the film is plagued with cheap unrealistic gore, ridiculously obvious stock wildlife footage, inane dialogue (with lines like "What's eating you today?") This is the first film off the list so far that starts to get tedious, so definitely only watch as a last resort As always, the film ends in the US, where a girl gets her tongue ripped out (through her eye sockets) by a gang of zombie tramps. The fully uncut version is also known as MAGIC OF THE ZOMBIES.

Speaking of which, one to be avoided at all costs is NIGHT OF THE ZOMBIES, now rereleased as THE CHILLING with a '15' cert. However, the sleeve doesn't tell you this as it proudly displays an 'X' cert, and a cover stolen from James Herbert's THE SPEAR. This extremely boring tale of Nazi gut-munchers was dull enough before being cut, but now it's not enjoyable in any way whatsoever, bloodless, lifeless and humourless. In fact the whole Nazi zombie sub-genre is one to avoid like a diseased rat, so keep as far as possible from such as ZOMBIES LAKE, OASIS OF THE ZOMBIES and SHOCK WAVES.

These are just the tip of the iceberg as far as Italy goes, though I think Joe D'Amato's ANTHROPOPHAGUS duo deserve a mention, though not strictly zombie film's George Eastman's character displays many of the re-animated corpse's habits, including regular cannibalism. Both ANTHROPOPHAGUS and ABSURD are slow moving and very silly, but have enough violence to keep them interesting.

America has given us very few bad zombie films, on the other hand they have'nt given us too many good ones either. Apart from Romero's masterpieces, the US contribution has mainly been with non flesh-eating zombies, such as pre DAWN movies, I DRINK YOUR BLOOD and ZOMBIE CHILD (aka THE CHILD), the former being about a bunch of rabid hippies, which is totally dire, and only occaisionally manages a laugh, the latter concerns a child who uses he dead in the local graveyard to avenge his mother's death. More recently we've had Troma's ZOMBIE ISLAND MASSACRE and HARD ROCK ZOMBIES, which is a completely useless mixture of humour, horror and of course, heavy metal music.

A loose straw is DAWN OF THE MUMMY, an international co-production which concerns a mummy and his servants returning to life to chew bits from the locals after a troupe of fashion models and their photographer defile his tomb. Slow moving stuff, and daft with it, good gory climax though.

It looks like the Italians have the bad zombie movie in the body bag, although in recent years there's been a lot less of them, no other country has produced them to the volume or standard of the Italians. Obviously, a lot more films than have been mentioned here have been made, and indeed are viable for inclusion, but because of technical reasons (I've not seen them!) they've had to be omitted, so if I've left out your favourite bad zombie flic, well excuse me!

TED V MIKELS – CORPSE GRINDER.

THE WHIPLASH SMILE PROFILE

IN THE FIRST OF A REGULAR NEW FEATURE, WE CHRONICLE THE WORKS OF VARIOUS GENRE CONTRIBUTORS, BEGINNING WITH THE LOW BUDGET CAREER OF TED V MIKELS, A FILM-MAKER WHOSE WORK SPRUNG TO FAME IN THE LATE 60s AND EARLY 70s , AMONGSTST SUCH GORE PIONEERS AS HERSCHELL GORDON LEWIS AND ANDY MILLIGAN.

If you're new to the genre, chances are you know little or nothing at all about Ted V Mikels, so this seems good enough reason as any to include such directors in this feature, afterall who wants to hear another essay on Cronenberg, Romero or Argento?

Mikels has made something in the region of 15 films, not a great deal considering he started out in the late 50s with a movie entitled STRIKE ME DEADLY, and recently (as short a time as a year or so ago) finished ANGEL OF VENGEANCE. His career has spanned many genres, from action (his personal preference) to soft porn, comedy to horror, and it is the latter field in which he is mostly associated with, thanks to a string of popular titles numbering BLOOD ORGY OF THE SHE DEVILS; THE UNDERTAKER AND HIS PALS and his most famous film, THE CORPSE GRINDERS, which along with the likes of INVASION OF THE BLOOD FARMERS and BLOOD FEAST is one of the true greats of independent schlock horror.

Mikel's first major success in the horror genre was with a film he didn't actually direct, but simply recut and distributed, the film was THE UNDERTAKER AND HIS PALS (1966) which is re-nowned as one of the bloodiest films of that decade. Mikels himself had previously directed, photographed, produced and edited movies (including THE BLACK KLANSMAN in '66) when he received UNDERTAKER, considering it too violent in its original 85 minute form, it was cut to approx-imately an hour and released, making healthy profits all round, quite possibly helped by the classic ad-line, "A macabre story of two motorcycle riding, knife-wielding, shiv-shoving, eye-gouging, arm-twisting, chain-lashing, scalpel-fleshing, acid-throwing, gun-shooting, bone-breaking pathological nuts and their pal, the undertaker!" And after that the plot really doesn't need explaining.

Mikel's films are noteworthy for their casts of total unknowns, the exception being John Carradine, who during the period appeared in just about anything, including such Mikel's films as THE HOSTAGE and most notably, THE ASTRO ZOMBIES.(1968). This is one of Ted's more memor-able films as mad scientist Carradine, puts together a zombie-type creature complete with synthetic heart, which escapes and runs amok killing off various innocent folk before the climax where everyone seems to get slaughtered. Ted V Mikels movies aren't as overly gory as those of his contemporaries , like Milligan, Lewis or Al Adamson, he has always stated his intention was to make his films tongue in cheek, though there certainly is gore aplenty in certain of his films, most noteably, THE CORPSE GRINDERS (1971).

THE CORPSE GRINDERS, is probably the one film you associate with Mikels. This is a wonderful example of schlock cinema, churned out for something in the region of 1700 dollars! The budget really does show on screen, sets are harshly lit in green and red light, props are visibly cardboard, the acting is farcical and the cast is what you might politely call, obscure. The actual plot, tells of a poverty row cat food company, which tries to prop up business by adding human ingredients to its recipies. This is a typically sleazy example of the genre, most definitely tongue in cheek, thanks to its comic book overtones, it was however still cut for UK release, losing a sequence where people are fed through a grinder, coming out at the other end as appropriately coloured mince, pink for girls, brown for boys!

BLOOD ORGY OF THE SHE DEVILS, was made shortly after CORPSE GRINDERS, but due to problems with cutting it together, it remained unreleased until 1972, this is one of the most incoherent films ever made, telling of a modern-day coven of witches, but gets bogged down in infathomable mysticism which only the most hardy of viewers could fight their way through. The film's wonderful exploitation title, which bore little

relation to events onscreen in actual fact, made the film difficult to market, and as such it wasn't a tremendous success.

The same problems arose a couple of years later with THE WORM EATERS (1975), this, like UNDERTAKER AND HIS PALS was a film distributed rather than actively made by Mikels. Directed by Herb Robbins, this is one hell of an unusual film, a weird mish-mash of comedy, musical and splatter. A weirdo loner, defending his home from property developers, feeds them off by turning them into half-man, half-worm creations, a transformation brought about by feeding passers-by with contaminated worms, yep you get to see numerous close-ups of folk scoffing the slimy critters for real! It's hard to know what to think of this film, quite what was being intended isn't certain, the animated opening credits with accompanying ridiculous pop song sets the tone for a comic yarn, but by the end of the movie, we have wriggling freak mutants slaughtering each other in some truly twisted scenes.

Mikel's films, even his horror ones, contain various elements, ASTRO ZOMBIES, for example includes a self-contained spy story, and such films seem to be Mikel's personal preferences, his CV including such titles as 10 VIOLENT WOMEN (1982), a story about female action he calls this apparently being his two favourite subjects, women and adventure, the perfect mating of these being THE DOLL SQUAD (1974), which Ted modestly claims influenced the TV series, 'Charlie's Angels'. A story concerning a group of female secret agents who take or an island fortress with its complement of troops. OPERATION OVA-KILL (1983) was more of the same, and with his latest, ANGEL OF VENGEANCE, this brings us up to date. So what can be said to sum up the work of Ted V Mikels? His films are always cheap, often difficult to follow, frequently self-parrodying, and in this day and age, looking decidedly dated, though in most cases, his work has some degree of interest. It can't be said that any of Mikels films are classics, even CORPSE GRINDERS, can only be regarded as a good example of the poorest sub-genre of film-making, the zero budget schlocker.

It is however very easy to dismiss low budget films, but bear in mind the problems such miniscule budgets bring with them, Mikels often scripted, produced, directed and edited his films, not to mention distributed several, and true, you'd have to be a pretty devoted fan of trash to honestly say you enjoyed one of the above, but such films always have a cult base, and there are still fans out there who revel in these efforts. Mikels has been quoted as saying his best is yet to come, well he's still on the scene, maybe he'll be right... could he possibly be wrong, though?

STEVE CHAMPIN & JOHN HILL.

THE CORPSE GRINDERS (1971)

Bone crushing, terror! Spine tingling chills! Is he serious? Leave it or see it, this film can only be enjoyed on a very low level. The plot takes us to a company called 'Fate Cat Food', who employ Caleb (Warren Hall), a tall, sadistic gravedigger, and Elsa (Ann Kubik), his partner in crime. Both parts incidentally are played by what seem like corpses. They supply the meat from 3 feet under which goes through a process of grinding on a machine that was probably copied off Blue Peter, using old morgue boxes. The bodies which are raw mince are put in tins, and sold to the unsuspecting public as cat food. All is well until the cats actually taste that certain something and freak out by attacking their owners.

It just happens that Angie (Monica Kelly) a nurse, and Dr Swann (Sean Kenney) decide to investigate when Angie's cat has an upset. Their troubles take them to Fatus Cat Food, lets in run by Lanman (Sanford Mitchell), and midwife Malloy (J Byron Foster). The company as Angie realized, employs the gravedigger and a deaf and dumb man with one leg, and an old man going senile (bounds like where I worked-Ed)

The film continues its leisurely pace as Angie, curious to know what's going on at Lanman's dreamed down the dismembered grandfather by Lanman. He barely gets her home to her uncle's, when a detective from about tally, reviews, gets in and shoots Lanman and as an epilogue a couple of cats then proceed to feed on his body.

The whole thing as one would suspect is a total amateur flop. Lighting is so rotten it's unintentional funny although said that, merit must go to the cats. The dire then simply doesn't exist, the music sounds like a second hand Jazz Quartet and the lighting and sets are ridiculous. But who cares? These films are trash, and so show this kind of trash always has an audience

JONATHAN ECLENDER

ASTRO ZOMBIES (1968)

Probably Mikels's best film, which isn't saying an awful lot, but more enjoyable than the rest only in the respect that it's not so boring... otherwise the acting, plot, direction and all other tech nical aspects are as uniformally criminal as ever.

The storyline's Ted V Mikels film are never easy to decipher often because of totally misplaced editing and editorial footage that bears little relation to the rest of the film, but is included nevertheless just to pad out the running time. Here once again the case is true, a subplot involving villainous agents of some sort is tagged on to what otherwise is basically a mad scientist and his murderous creation affair. John Carradine is the scientist in this instance, working out of a typically cardboard basement set, aided and abetted by his hunchback assistant (what else ?) Carradine who gases wildly into the camera and steadily reports every single action of his experiments to his assistant (just to make sure the audience knows what is going on), somehow manages to create a synthetic man, the Astro Zombie of the title, the first of which goes berserk and runs amock killing various dispensables. On the case come various hair brained agents and all congregate for the big climax where everyone is either shot or hacked up by the machete wielding zombie.

This is pretty sure stuff, not awful enough to be funny as was INVASION OF THE BLOOD FARMERS or I DRINK YOUR BLOOD, but still containing enough scenes to save a little bit of merit, the actual experiment scenes are wonderfully tacky and Carradine is welcomed as a familiar face, a real rarity in this director's work. The conclusion brings with it a couple of laughable gore setp scenes, as someone is decapitated, another being sawed as a sharpening block for the zombie's blade.

Trash, and totally unbearable, ASTRO ZOMBIES has been mentioned as one of the worst films ever made, and who am I to disagree?

JOHN HILL

BLOOD ORGY OF THE SHE DEVILS (1972)

Without doubt one of the most confusing and just bad, tedious films ever made, which ONLY the 'she DEVILS' not only fails to live up to its title (let's face it, what could?), but also fails in being even slightly interesting.

Watching an explanation sort-holders like this can turn up the unusualness of classic, but the sad fact is that despite all the prestigue that surrounds them, the majority of these so called 'forgotten classics' are quite simply bad movies not worth watching.

The combination of very, very budget, non-entity actors, dire script and appalling lapses in continuity don't exactly gel together to form a great movie, but these are the ingredients of BLOOD ORGY, which tells of a modern day coven of witches who under the guidance of Mara (Lila Zoberin (that brilliant name) perform ritual sacrifice of unfortunate males who are opened-up and taken the floor, then punctured with sharp sticks.

As in most Mikels films a group of heroic doctors/police/agents or other such law-abiding folk congregate for the climax to win the day, but in this instance they are too late as a black magic battle of truly excremable special effects results in all the witches being staked, including Mara who for a final show of a finger turns into the representative number out of a strong. Mikels who wrote, produced, directed and edited the film seems to not have tangled up with his usual-hurried legends here, vampires or witches.

At times the total lack of coherence makes the action difficult to follow, at the time of its release the film had troubles being distributed, and was extensively re-cut, but at this current 75 minute standing it can be a quite a short trying to follow the plot, and more so, even wanting to

STEVE CHAMPIN (Jr.)

CRYPT OF TERROR.

By Richard Griffiths

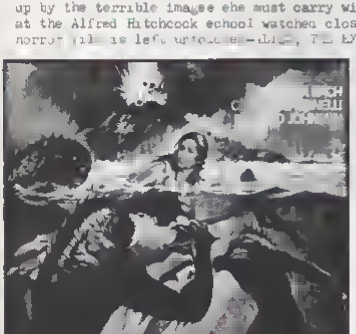
AFTER A BRIEF ESCAPE TO GIVE A 'GORE GUIDE' OF CANADA FOR 'COLD SWEAT 2', WE'VE MANAGED TO RE-CAPTURE RICHARD GRIFFITHS AND THROWN HIM BACK INTO THE SMELLY DUNGEON WHERE HE WELL AND TRULY BELONGS. ARMING HIMSELF WITH JUST A SELECTION OF MOULDY OLD FORGOTTEN VIDEOS, HE SURVIVED TO GIVE YOU 'CRYPT OF TERROR 2!'

Bonjour 'beep', and welcome to 'beep' another 'beep' wacky, zany, crazy Crypt of Terror 'beep'. Speaking 'beep' as we were of bad 'beep' language, most noticably 'beep' the 'F' 'beep' word, did anyone see the 'beep' excellant NATIONAL 'beep' LAMPOON'S VACATION, which the 'beep'BC ran a few months back? Entirely ruined 'beep' of course by the continual, and very audible 'beep' sounding at regular intervals 'beep'. It makes me 'beep'ing mad, running a 'beep'ing good film like that. Our man at the Beeb should 'beep' off!

Later on I'll be talking to Andrew Lloyd Webber, who has just finished filming THE ELEPHANT MAN part 2. Apparently they spent 6 hours each morning straitening his face out.

Anyway, enough of this, down to business, we start off this time round with an enjoyable Victorian romp featuring murderous sea devils, created by a dying scientist-prisoner, attempting to rob the treasures of Atlantis for power-mad Richard Johnson on a volcanic island about to erupt. And if that isn't enough, some convicts, surviving a sunken ship, have to go and land there. Barbara Bach turns up in the role of the heroine to be rescued, and unfortunately does. ISLAND OF THE MUTATIONS starts as a cheapie Italian flick, but after a while, the excellant camerawork, attractive locations, good acting, and varied plot (there's voodoo in there as well!) manage to drag it up to a reasonable level, even if the mutations themselves are laughable creations.

It's spoof time now folks, and although it's been on late night tely, no-one saw it, so here's telling you to go dig up WACKO. Thirteen years have passed since the brutal murders Mary witnessed of her sister and boyfriend by the dreaded Lawn Mower Killer, and Mary ("Who's screwed up by the terrible images she must carry with her for the rest of her life.") is off to the prom at the Alfred Hitchcock school watched closely by her incestuous father (George Kennedy). No horror film is safe unfortunately, THE EXORCIST; THE OMEN (her brother is called Damien and lives in the oven) PSYCHO and HALLOWEEN are all ruthlessly lampooned. What distinguishes this spoof from others in the sub-genre (e.g. SATURDAY THE 14TH) is that it is actually funny, very funny. It deserves a far wider audience, so try and hunt it down, or I'll send the boys round.



'ISLAND OF THE MUTATIONS'

For all you insomniacs out there, how about a nice dose of nazi zombies (Again?-Ed) to cure you? Or even better, nazi zombies in the desert. OASIS OF THE ZOMBIES rates highly in my top five worst films, joining ZOMBIES LAKE and RAIDERS OF THE LIVING DEAD (I'm probably just feeling bitter at that one as I spent £2 to see it) OASIS is a worthless French effort with abysmal effects, acting, music, direction, camerawork, etc, ad nauseum. The 'plot' concerns a group of English students (who talk of six million DOLLARS and running out of GAS?) taking an impromptu break from their studies to visit the site of a nazi massacre to dig for gold. Needless to say, they don't find it, whence they are attacked by you know who. Dreadful stuff. One point though, is that the film lives up exactly to its incredibly dull sleeve, so you'd probably never pick it up in the first place.

Although you may not know it, at any one point in time Uncle Lucio Fulci has 365 films on the go (one for every day of the year to you and me).76 of these are in post-production, 82 are being simultaneously directed, and 43 are in various stages of being written. Is it any wonder then, that occassionally a few slip through the net. HOME 2033: THE FIGHTER LEGIONS, comes complete with a hesity trailer section and is Fulci's futuristic violent-entertain-

sent film. Ripping off, sorry, paying homage to, films like ROLLERBALL, DEATH RACE 2000 and BLADERUNNER, this 1983 outing stars Jared Martin (Sue Ellen's spurned lover Dusty in DALLAS) as a framed murderer in a cliched tale of a TV station attempting to gain ratings by showing on-screen deaths, this time in a vicious motorcycle combat arena. The intricacies of the plot get the better of me, and the film drags after an early typically Fulci scene of a swinging pendulum blade moving closer and closer to a bound girl's throat. Don't worry though, despite the '18' certificate, there's no gore here, and we soon find out the sequence was merely a mental projection anyway. Stock actor Al Cliver (ZOMBIE FLESHEATERS, DEVIL HUNTER etc) turns up in a minor role as one of 'the contestants' and NEW YORK RIPPER fans will delight to see Howard Ross as the chief security guard, who sports a kind of ray gun thing, which, when brandished, erupts in a blaze of truly awful special effects. Despite a punchy score and the appearance of Eleanor Gold, who we'd all like to see more of, ZOMBIE 2033 can only be recommended to Fulci completists (like myself) or futuristic lovers.

And I think that will do for this issue. The usual plea for anything interesting, dirt, scandal rip-offs etc goes out but please enclose an SAE. Au revoir!

(Masochistic readers can catch Richard at Hinton Villa, Les Cross, Shrewsbury, Shropshire.)

SPLATTER SPOT.

SUBJECT	TEXAS CHAINSAW MASSACRE 2
STATUS	Unreleased in UK.
CREDITS	Directed by Tobe Hooper. Stars: Dennis Hopper, Caroline Williams; Bill Johnson, Jim Seidow, Bill Mosely, Lou Perry.

14 years in some, I saw now THE TEXAS CHAINSAW MASSACRE - becoming known as the film they wouldn't screen in the UK. The recent step-up in censorship and all the supposed evils that accompany it, have put paid to that, which is odd because as far as straightforward bits and gain goes, there are several movies perfectly available in the UK that are worse-BAY OF THE DEAD and RE-ANIMATOR to name a couple. What causes such outrage, with our film censorship board is the sheer perverse power and gloating sadism contained in this wild sequel.

Throughout his career Tobe Hooper has tried to conceptualise the raw energy that made the original TEXAS CHAINSAW MASSACRE such a critical and financial success. By to say he has failed, and the final straw in reshaping the power of the original to continue it, has at managed it either, and the reason is simple, as-one-as matter how talented (and Hooper is unquestionably a talented film-maker) could ever make two movies like THE TEXAS CHAINSAW MASSACRE. It's just not possible, the reason why the first film was such a legend in the annals of screen horror, was because it was first. Up to 1974, all the hard horror fruit had mastered was the fake gore of H G Lewis and his contemporaries and alternatively George Romero's NIGHT OF THE LIVING DEAD, which was taking a separate route to the same questions, but with THE TEXAS CHAINSAW MASSACRE first time director Tobe Hooper shocked the world with a film that went further than anyone had dreamed possible, not necessarily in its portrayal of gore, but just in sheer power and harrowing sense of draining tension.

With this thirteen year late sequel, it is obvious Hooper has tried to once again re-define what is viable as entertainment, pushing the taboo of screen violence about as far as it can go. TEXAS CHAINSAW MASSACRE 2 is a film that is hard to view yet impossible to dismiss, it is a confused film, trying to recapture the essence of the original, while fighting to be an original classic itself, disturbing scenes of ultra-violence sections with awkward and off-putting black humour, are amidst all this some in a great film, desperately trying to get out, unfortunately it does at, and the end result is deeply unsatisfying, yet compulsive all the same.

Dennis Hopper plays Lefty, an obsessive Texas Ranger, who for the last decade has been trying to track down the freak family of chainsaw murderers who killed his nephew, Franklin, all three years ago. The famed cannibal clan are still up to their unsavory habits, yet these days they are winning, prizes for their skills at dinners in Dallas, and hiding out at a nearby deserted fairground. When a couple of yuppie joyriders are disembowled by Leatherface at 30mph, their frantic dying screams are picked up on local radio by female DJ Stretch (Williams) - she contacts Lefty and is coerced into helping him lure the clan out into the open so he can have his revenge. Therefore, Stretch plays the recording of the two men a death-on-air, the result of which is a visit from Leatherface and his brother shop-top - a new character to the series. Eventually the film moves into its final setting, the fairground, where Lefty does indeed come face to face with the fiends, though he is equipped with a number of chainsaws himself, and in his cowboy hat and holster and belt, he appears as the ultimate gunslinger, a self-proclaimed "Lord of the harvest". The grisly and bloodthirsty final battle as Lefty meets Leatherface blade to blade is the real highlight of the movie, as virtually buzzing chainsaws work into yielding flesh. TEXAS CHAINSAW 2 ends as a bizarre note, being a feminist twist on the conclusion to the original, as Stretch the only survivor stands high above the fairground waving a revving chainsaw over her head, being her the result of her Terminator and Lefty, their slayer, all of whom went up in a blaze of alcohol and thunder.

TEXAS 2 ends on an admittedly powerful and memorable note, but the message that goes before lingers on long after you've seen the film, an old cliche I know, but it's a fact. There may not be excessive non-stop barrages of gore as may have been expected, though heads are sliced, faces cleaved, and a Malcom blades saber and suit various bodies, including Leatherface, who gets one straight through his middle, on for Jim Seidow's small character, let's just say he'll probably find sitting down a problem, after Lefty's anal retribution! There are several other cameos though which disturb, more than repulse - the hammer beating of Stretch's boyfriend is so brutal in its execution even I found it impossible not to flinch, and when Lefty he wakes up to find his girl wearing his face, there is no denying the sheer sick power of the scene.

This is a film that and as such going for it, yet in reality has no place to start, it certainly is not a mere sequel- but it could never be classed as an original in its own right, it is a failure in its attempt to mine the tension of its predecessor, yet it has more power than any other film of the 1980s, as a taboo breaking attempt it was only be certain if it is a genuine success, the censorship refusal to screen it proves that, but if it goes to prove one thing, no-one, absolutely no-one, could ever make another film like THE TEXAS CHAINSAW MASSACRE

JOHN HILL

SEVERED SEGMENTS.

GOINGS ON IN THE WORLD OF FRIGHTFUL ENTERTAINMENT

[MIFED special.]

MIFED is one of the world's leading film markets, held annually in Milan it is a congregation point for the business side of the industry. Dealers, buyers, distributors, turn up in their thousands, announcing new product, playing promotion reels, wheeling, dealing, and generally doing their damnest to flog their movies for all they're worth! So from the marketplace, let's see what genre offerings were about, and will be making their way to our screens over the next year or so.

Empire pict res were, as ever, heavily in prominence, announcing (proudly?) 20 new films, of which eleven have been completed, although I find it amusing that they were only actually screening three complete movies, CHOUDLES 2 (see 'Film Reviews'), CELLAR DWELLER and the world premiere of PRISON, which they modestly call 'This year's horror sensation'. I don't know about that but it certainly has a great poster. PRISON is notable for the involvement with Empire of Irwin Yablans who in the past has produced such as HALLOWEEN and FADE TO BLACK! Yablans continues with Empire this year on ENTANGLED based on the novel by Paul Jacob and Jeffrey Sagar, a psychological tale of hunter and hunted (stalk 'n' slash to you and me.) on New York's posh Upper East side. Empire were also very heavily plugging the fact that they've signed up director Tobe Hooper whose new TEXTENDER shoots this year. Other Empire productions number GHOST TOWN, MOHOJOX, DEADLY WEAPON, TRANSFORMATIONS, and PULSE. FOUNDERS (a theme so near from Charles Band himself, which includes short sequels to HAUNTER and TRANCERS and in addition a new H.P.Lovecraft tale THE EVIL CHANCTRAN, once again with Barbara Crampton.) All on these have wrapped.

Empire are known for quantity rather than quality, but there were a few higher brand movies on offer; JAM Entertainments were plugging several major films but of most interest to WRITLAND SKILL readers were THE MONSTER SQUAD (or Fred (NIGHT OF THE CHEERS) Dekker, which apparently is excellent, though the American cinema-goers obviously thought not, THE MONSTER SQUAD snuffed it totally at the box-office. Then there was the latest Stephen King adaptation (I guarantee that'll be out of date by the time this is printed!), THE MORNING MAN. Based on a book under King's name ten secretive Richard Bachman pseudonym, this is a tale of a future survivalist game-show, where contestants can earn phenomenal riches if they can simply stay alive. Arnold Schwarzenegger takes the title role and behind the camera is Paul Michael Glaser, who has come a long way since his days as Starsky (or was it Hutch?). One of the Austrian mega-star may be interested to know Arnold's next film is to be RED HEAT in which he is joined by Jim Belushi, a thriller directed by Walter Hill. Wandling RED HEAT are Carolco pictures, and of most interest on their schedules are a bunch of new horror films from John Carpenter, to be made over the next few years. Firstly there is PRINCE OF DARKNESS (previewed this issue) and to follow THEY LIVE, about a group of aliens hypnotising the populace so they can go about their evil deeds undetected, sounds interesting. Footloose, Carolco were also promoting Bert Gordon's FOOD OF THE GODS II! Initial two Carpenter movies have been bought for the UK market by Guild, who are a busy time. Also acquiring the rights to RAMBO III; ANGELHEART (new Mickey Rourke) and one of the big hits of the festival, RETURN OF THE LIVING DEAD. The sequel this time is written and directed by Ken Wiederhorn, Thom Eberhardt and Jason Karen return, presumably as zombies, a fate they received in the first one.

Vestron Volume is becoming a one man ALIEN rip-off industry, first SCARED TO DEATH, then TITAN FIND and now new iron Mafed of the MIMMOR, which not only has a special alien by the same team behind ALIENS but also designs by Alien's very own conceptual artist H.R.Giger! Needless to say, the poster is superb.

Most of the above will probably see a UK release of sorts, but I don't know about some of the product being churned out by Beyond Infinity Films, a division of Empire, who were selling some of the most hilarious film titles I've heard in years- I WAS A TEENAGE SEX MUTANT; BACK 'EM HIGH (with the subtle tit's open season on perverts!); THE BIKEY FILTHY BLIMP, SLAVE GIRLS FROM BEYOND INFINITY, CHEERLEADER ASSAULT OF THE KILLER MIMMOR, MAN-HUNTER SNIPER, SPACE SLUTS in THE CLAMPER and THE IMP, which for some inexplicable reason has been retitled (Are you ready for this?) BITCHIN' SORORITY BABES! Perhaps these guys could sell be the successors to the Troma team's arrows of delicious taste, but Michael Herz and the boys aren't giving up without a fight, and on offer from Troma were LUST FOR FREEDOM; SURF NAZIS MUST DIE, TEENAGED DEATH FARM MASSACRE THE MOVIE (Charming huh?); DEADLY BARBER S EYE, DEATH TO THE JESUS SQUAD, BONEYARD HOLOCAUST, LUNCH OF THE CANNIBAL WHITE BABES and the thrilling sounding TOXIC AVENGER II! Yes folks, Melvin looks like he'll soon be back in action cleaning up the streets of Tromaville.

Some certainly have a sense of humour which is evident in their titles, but potential buyers passing their stand were offered a complimentary glass full of the new improved 'Arome du Troma'.

Speaking of sequels though, there was TEENWOLF 2 on show, without a mention of the fact in sight, MOUSE III which sports a promotional artwork of a giant mouse sitting hard with the accompanying sell line, "MOUSE was spooky, HOUSE II was weird, MOUSE III is scary as hell, this time we're not kidding!" Yeah, sure! Once again, a different director collaborates with producer Sean S. Cunningham, this time round it looks like being David Hilyer, the last made the underrated DEATH WARED UP. New Line, were also plugging a sequel of sorts, CRITTERS 2 and you guessed it, A NIGHTMARE ON ELM STREET 4, no subtitle as yet, but I'm sure they'll think one up before release, how about as a suggestion- ELM ST 4: FREDDY QUITS WHILE THE GOING IS GOOD? Also, on the new line programme was MY BEACH LOVER, which has already had a fairly successful US theatrical run.

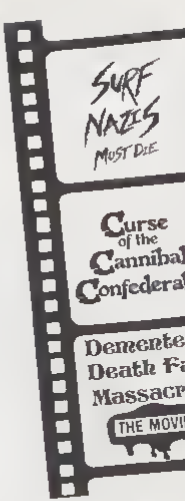
Lee is [illegible] tly [illegible] out MARY LO[illegible] wrapped [illegible] contain [illegible]? Pou[illegible] about Dario Argento[illegible] tly it's [illegible] very tight wraps [illegible] on view, [illegible] or any still[illegible] [illegible] ficer is a brilliar[illegible] in don [illegible] natively it's so wrecked [illegible] want [illegible]

There were some pretty unexpected sequels flying about [illegible] not prepared for the World's MOTHER OF THE KILLER TOMATOES. New [illegible] have that adaptation of Shaun Hutson's JAWS on the way too, also ON Y OF BLOOD (I've no idea!) and something called HELL COMES TO FROGTOWN which stars Sandahl Bergman (Good start!), Rowdy Roddy Piper (not so good!) and comes from director Donald G Jackson, the culprit behind last year's HOLLEKEADE (forget it!), it's got a weird poster to boot, a bunch of frogs with guns and aprons terrorizing Mr Hell! Where do they get their ideas from? No secret as to where Omega got the idea from for their TO THE DEVIL A SON, Dantal has just became sightless, time to meet his real father!" Omega are also peddling endless numbers of films from Nico Mastorakis, the man behind THE ZERO BOYS and similar, fortunately though, he seems to have quit horror for the time-being, moving onto action movies such as NIGHTMARE AT NOON, which sports a strong cast if nothing else, George Kennedy, Joe Mapsons, Wings Hauser and Brion James.

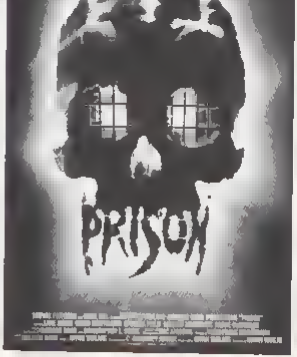
DREAM DEMON is a major new British horror flick from Palace, which stars Kathleen Wilhoite and James Bolgrave, director is Harley Cokliss, who also helmed BLACK MOON RISING and BATTLETRUCK, which you might recall was with - drawn from TV after the Hungerford witch-hunt. The success of BATTLETRUCK seems to have put a bit of long overdue life into the homegrown horror front, we'll keep you posted on DREAM DEMON but another film with a British link you might find interesting is HIGH SPIRITS, a ghostly comedy from COMPANY OF WOLVES man, Neil Jordan, the film heralds an international cast numbering Peter O'Toole, Daryl Hannah (That woke you up at the back did it!) and Steve Guttenberg.

The following is more of a round-up of what else was on offer, more than a comprehensive review, whether or not the majority of these will reach these shores is uncertain, and if they do, they will most likely be straight to video efforts, but for the record, keep an eye out for these titles; BLACK MOSES (complete with GAME-like monsters), MANIAC COP (sentioned only for the inclusion in the cast of Ash himself, Bruce Campbell), ANGUISH (A psycho yarn with a Blake Boling telepathically controlled by his mother - what an original concept), I WAS A TEENAGE ZOMBIE (Were we all?), PHANTOMS IN GENERAL HOSPITAL (If it ever gets made, I'll be head of the queue.), DEAD OF THE NIGHT (when features a poster sporting a woman with the biggest tits I've ever seen on an artwork! I think one day I'll compile an all-time over-emphasised tits on film poster listing!), ZOMBIE NIGHTMARE ("Her power goes beyond life - her rage survives even death"), HOWLING IV (Principal photography commences this November), EDGE OF THE AXE ("There is nothing silent about night in Paddock County"), HEADHUNTER (As African blood-cult terrorizes inhabitants of Boston! Unfortunately though it's Boston, Massachusetts rather than Boston, Lincolnshire....what a pity!) BEYOND DEMONOID, VAMPIRE AT MIDNIGHT, THE SURVIVALIST (Apparently based on Jerry Ahern's apocalyptical series, let's hope so), OUTBACK VAMPIRE, DEATHMASK, MIND KILLER, VIDEO VISION (A demon in a TV!), BLOODY TOM PAINE (You've guess is as good as mine) EVIL TOWN, Grayson Clark's UNINVITED, PLEASE DON'T EAT THE BABIES (Teenagers discover a tunnel to hell - yawn!) EVIL OF THE NIGHT (Locale looking like GRUESOME ("A face only a mother could love"), HONEY-TO-THE-BEE OF A SERIAL KILLER (sports the disturbing promo line, "He's not Jason, he's not Freddy, he's not Michael, he's DEAD!"), WHIPLASH (WILE favourite Fred Olen Ray has many new projects it gives me a head-ache but on display we've PHANTOM with Sybil Danning, DEEP SPACE with Ron Swenson, JUNGLE JUNGLE, FRANKENSTEIN BRAIN, GLADIATOR 3000 and EVIL SPAWN, I'm sure the man has been cloned, no-one can be such out so many movies? SLAUGHTER-HOUSE HOLA, DARK TOWER ([illegible] rise horror with an interesting cast of Michael Moriarty, Jerry Agutter, Ann Lockhart and Kevin McCarthy), CONTAGION, CONCUBIA (based on Whitley Strieber's novel based in turn on his supposed Close Encounter! should be different), THE SEVEN VAMPIRES (Brazilian) and last and probably least MUTANT WAR with the ever dependable, and always willing to appear in turkeys, Cameron Mitchell.

Well there you have it, if only a small percentage of those appear it still means a pretty hectic viewing schedule for completists such as myself. More films than mentioned were of course on display, but may we only have limited space you know! MIND will roll round again at the end of the year with another deluge of genre product , count on us to keep you in touch.



ABOVE: A SELECTION [illegible] PRODUCT FROM 'TROMA' [illegible] OPPOSITE PAGE. THE ANG[illegible] WOULDN'T CHECK FOR DARIO [illegible] NEW FILM, AND BELOW T[illegible] FROM 'THE IMP' (SIMON [illegible] BELOW: EMPIRE'S 'THE P[illegible] GET ITS WORLD PREMIER [illegible] MARKET.



A special thankyou goes out to JONATHAN ENGLANDER for his invaluable help with the information provided in this article, and for the accompanying illustrations too.
Thanks also to MAX DELLA MORA for the OPERA poster and the clippings, much appreciated chaps

JOHN HILL.

TERROR TRIVIA. by Paul Higson.

"WANNA KNOW SOMETHING REALLY SCARY?" WELL TOUGH, BECAUSE HERE'S 'BLEEDER'S DIGEST' MAN, PAUL HIGSON WITH AN OBSCURE MIXTURE OF FACTS, FIGURES AND BAD JOKES.....

GENRE BENDERS

Time and again we hear that women are getting a raw deal where a career in films is concerned. Well then,as if the ladies did'nt have it hard enough (no pun intended) the British video companies are now giving them a change of sex, as far as the video jackets are concerned. The VFD release of the 1980 production of THE PREY claims to star a Cori Lethun. Phonetically, a person would be forgiven to assume that the player is a man, In fact it should read Lori Lethun, who plays 'Bobbie' in the film(which, phonetically, would'nt help things either), who has since starred in Ed Hunt's BLOODY BIRTHDAY and the recent RETURN TO HORROR HIGH. Roberta Findlay's SLASH, as you should know, finally ends it to these shores, but for obvious reasons (the original title summoning visions of lavatorial visitations) it became BLOOD SISTERS (just to confuse Brian De Palma fans). And, the video label gave her a change of sex by a single letter, or rather the without of one. Without the 'a' in her Christian name she became Robert Findlay!

POSTMAN SPLAT

(Tell as I did'nt write that!)
Horror films are always being accused of being responsible for actual death, but beyond the ELM STREET 3 nonsense can you actually remember a particular film of our genre that has been accused of a real violent crime or murder? Well there was one, but the referance was exceedingly brief and short lived, and with good reason. The press realised just how idiotic their case was and decided against following it up. It concerned the American postie, a Vietnam veteran (now there's the culprit), who took a pump-action gun and proceeded to murder his work colleagues. The massacre made big news even over here and before the week was out a connection had been made with horror films. A copy of SILENT KILL had been discovered in his apartment-so what? Even if one in a thousand killers has a horror film in their home that would mean nothing compared to the number of people between the ages of 20 and 40 who have such stuff in their home at any one time. I'd guess one in ten video owners in that age group have such a film on any night. And, as I'm sure 'The News of the World' discovered, how do you match the real gun killings to a story of a killer who has the ability to make himself invisible in order that he may find it easier to strangle the likes of Marianne Hill, Elke Sommer; Leslie Parrish and Stephanie Powers? And who could blame anyone who had to put up with an episode of 'Hart to Hart' in their desire to throttle Miss Powers?

SCREAM GREATS VOL III

Late '86, topical stuff this, saw the release of an apparently shit-awful film called THE IMPURE. Remember it? Neither does anyone else. The video jacket is a real case for libel if I ever saw one. It features Tom Savini along with CREEPSHOW's 'Fluffy' and the 'Dead Nathan' in an altered state version of the 'SCREAM GREATS VOLUME I' cover art. Trying to disguise the steal they splashed slimuck/mucus around the cover, especially in 'Dead Nathan's' hands. The story itself concerns a man's love for his girlfriend's severed head. The director probably ripped the idea off from Lamberto Bava (MACABRE), who ripped the idea off from Robert Bloch (The Head Hunter), who ripped it off from Keats, who ripped it off from Madame Guillotine, who ripped it off from the boucherie chevaline, who.....

RE-TIT ALLS (MISPRINT)

With all the aka's that go around it doesn't help to have a film re-titled by a misprint. In one catalogue made available to us there was one film called BIDE OF THE GORILLA (should be BRIDE...) which now sounds like something that may possibly be directed by David Attenborough. Another title was HIGHLIGHT ZONE (should read TWILIGHT ZONE), a supernatural make-up artist perhaps? I can also see in the same catalogue hasty attempts to cover up such classics as SULTAN - HOUND OF DRACULA; KINK KONG and DESTRY ALL MONSTERS (well, it did follow the Western section!).
'Fangoria' also once ran a recurring ad selling a video tape copy of ATOM AGE CAMPFIRE (should read VAMPIRE) , which had me in hysterics!

BLEEDER'S DIGEST 50p & stamp.

Available from Paul at 63 Geoffrey Street, Chorley, Lancs, PR6 OHF.
A lively 22 page fanzine, filled with facts otherwise unearthed, a highly personalised presentation, very well written, and the only real criticism is the lack of visuals but photos are on the way so I'm told.
Issue 1 includes trivia; UK fantasy films; films of 1985; David McGillivray interview; reviews of SILVER BULLET; CREEPERS; RE-ANIMATOR; SPECIAL EFFECTS etc.
Issue 2 includes a Norman J Warren interview in which he talks about his new film BLOODY NEW YEAR, there is also a round-up of the films of 1986; trivia; new horror stars and much more besides!

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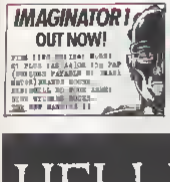

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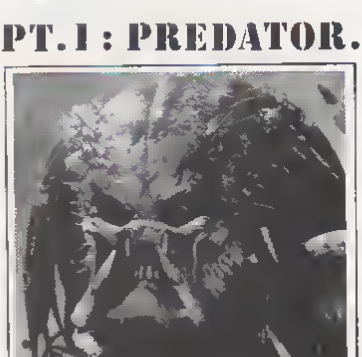
MUSCLEING IN ON THE ACTION

a special feature by JOHN HILL

PT.1 : PREDATOR.



1986 could well be a year that will come to be remembered for violent action movies, with the titles of THE RUNNING MAN and RAMBO III on the way, and to kick off the year, a bangle of releases that have and a very mammoth success run in the US, they being PREDATOR and ROBOCOP

There's a noticeable swing towards fantasy elements in otherwise standard action movies, at least, especially to be American Hollywood's biggest stars, both to stature and box-office appeal such as Sylvester Stallone and particularly Arnold Schwarzenegger are straying further and further into the fantastic. No-one could possibly accept COMMANDO as a mere gung-ho mayhem movie, it was more so even than top ultra-violent James Bond outing, and as these mammoth muscle men make more and more movies, the amount of suitably challenging opponents becomes less and less, so for Schwarzenegger's latest, the script-writers have come up with the ultimate adversary, a seemingly indestructable, 6 foot tall hi-tech, invisible, human-hunting alien.PREDATOR At least, a witless even the Austrian war-mountain has to meet before, he dies he?

PREDATOR is a surprisingly good film, gives its very basic plot and RAMBO ethics but takes on what it's really intended, a straightforward monster movie, it really delivers the goods. The plot is kept to the absolute bare essentials, as Schwarzenegger leads his elite, battle-hardened six man squad behind enemy lines, somewhere in South America, to pull out a group of hostages being held prisoner by a band of rebels. After an easy mission of incredible destructive which surpasses everything in COMMANDO, when Arnie's team hit the velvet hard, we discover the team were tricked into the mission simply to blow away the guerillas "We stayed out at Libya because we are a rescue unit, not assassins." says to out Arnold's character, Dutch, making the distinction very clear to his scoughed shoulders, Billies, played by MOCKY a dapper Brown, Carl Weathers Hawk, Bill, this whole rescue element is quickly jettisoned as a mere excuse to get the characters deep in the jungle to the most place, one from here, the squad, complete with female guerilla, Anna (Elpidia Carrillo), try to make it back to their chopper rendezvous point, but to their astonishment, discover they are being hunted themselves, as Billy (Sonny Landham) the team's scout and trait-finder points out, to use at the film's more dramatic times, "There's something waiting for us out there, and it ain't us one."

The film's title creature appears at first as just a series of thermal images to a scouter's point of view sight, then as it begins its hunt, it becomes visible under a unique cloaking device "like the chameleon" which it employs to sneak up on the fleeing unit, picking them off one at a time, in a bizarre intergalactic hunting ritual.- It soon becomes apparent the creature is hitting simply for sport as does the team through actual instincts, so at an early stage in the film a session occurs it chooses to leave Anna untouched simply because she is unarmed. This makes the film all the more chilling, not only is the monster intelligent, but it is picking up it the unit for pleasure! Not forgetting of course, that despite the stale by Arnie that the title was intended as a sort of MAGNIFICENT SEVEN adventure, this is very much a starring vehicle. As naturally, like in most of his films, the finale boils down to a climactic confrontation between here Arnold and the villainous Predator. The title can, I suppose, be split into three sections, the initial introductory COMMANDO part, the middle and main bulk of the film ALIEN section and finally the man vs monster battle which goes more to ROCKY than anything else. This concluding episode brings the monster more to the fore, the preceeding scenes concentrating more on the mainteam; The actual creature shows its sometimes for this amazing pumped-up and turns out to be a humanoid creation complete with space suit and its weapons at weapons including arrows, lasers and even the old alien bash on the! To survive, Dutch must rely on his knowledge of survivalism, his various weapons being discarded earlier, and to show its sense of fair play, the alien does the same.

This film that's brilliantly choreographed and decidedly well put together, as Dutch, hidden in a mud camoflague to throw the creature's heat-sensors relies on various booby-traps as an attempt to bring the mighty monster down, which is a straight fist fight, almost separates Dutch's hero from his shoulders, but despite the physical and technical superiority it still fails for the old trip-wire and, however, the Predator still has one final trick up its sleeve, and to find out what that is you'll just have to see the title.

Director John McTiernan who previously made the underrated NOMADS with Pierce Brosnan ("Ma you've never seen his biceps!") and Lesley Ann Downe, proves himself a very talented director, and is definitely one to keep an eye on. He has a keen sense for visuals, and frames some of the spectacular pyrotechnics very well therein, especially to the tightening fast raid on the gunsitte hand which he truly dramatic

The small cast too does a good job, with what must be said to'at the greatest accolades were committed to film, Big Arnold's acting is getting better, he was at its comfortable level, he still has a screen presence which as others actors can master, Carl Weathers too, as the slighed beside turnip gone also does okay, and the remainder of the team are all merely as hand as bodies, in the manner of a film of the stature and a body to the genre. R.G Armstrong, familiar face as many horror films such as THE CAR; BEAST WITHIN; RACE WITH THE DEVIL and CHILDREN OF THE CORN to name but a few, to wanted to a small role as the aliator's companion, and the other those stars to the character is Anna, the only woman in the film, whose actual purpose in the title would seem to be barely as the only woman. The man to the suit in black actor Kevin Peter Hall, who has done a lot at this sort of thing, having previously been a monster here in PROPHECY and Harry to the recent HARRY AND THE HENDERSONS he was also evident in the tv film MISFITS OF SCIENCE.

During screening,PREDATOR has to its fast pace and high suspense twists, is very entertaining, it's titles you're mutted it though that the plot bites start to become apparent, why should Arnold hesitate initially behind the wheel, when there was some eyes his eyes or mouth? And how the hell did the characters of Blain manage to sort around, let alone stand up while firing the 6 barrel rotary gatling gun which should be tilted to the side at a be lamentam quickly?

The main asset of PREDATOR though to the title creature created by Stan Winston (now a director with PUMPKINHEAD) which is probably the greatest screen monster in ages and when it finally removes its helmet, Hatch correctly points out, "You're one ugly motherfuckers!" as the creature to tooest-like in appearance with spider-ish mandibles and tight eyes

Despite its shortcomings, of which there are a few, PREDATOR I must say impressed me a lot, and paves the way for an action-packed summer at theatres and I'm not untrued with the exceptional ROBOCOP which by the time you read this will have passed here, but that's another story altogether, and one which I'm afraid will have to wait until next issue.

FILM REVIEWS.

IN AN EXTENDED REVIEW SECTION THIS ISSUE WE HAVE THE 3 FINITE OPINIONS ON NEW AND FORTHCOMING RELEASES INCLUDING AN ADVANCE LOOK AT THE BRAND NEW FILM FROM JOHN CARPENTER. ENJOYING OUT OF DEN, FOR THE PURPOSE OF COU LATE ARRIVALS.

MAWBEAD NEX (UK 1986) 6

DIRECTED BY GEORGE PAVLOU. STARRING DAVID DUKES; NELLY PIPER; NEAL TORLIN, NIAL O'BRIEN; NORAN WILMOT

Let's start off with this British film, yup another British horror film, that must be the third in a decade, thats what happening? Seriously though, MAWBEAD NEX which is another Clive Barker adaptation, though it was sent before HELLRAISER, it has sat in the shelf for a long while, due to a lack of faith in the final product, and although it has its poor moments. It really isn't too bad, and certainly deserves some sort of release over here. Out in the States, Empire handled the film, both cinema and video-wise, but why it can't find a distributor here is a mystery, for MAWBEAD NEX is very much a traditional British film

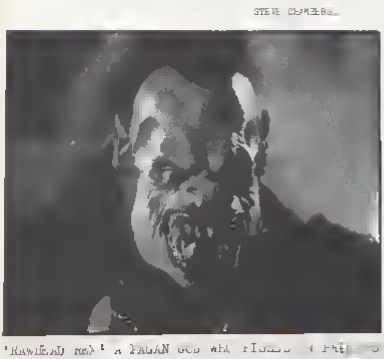
The story follows a family of Americans, the father being a University professor, she takes his family off on holiday to rural Ireland, so he was dig up a few pagan relics for his anthropological studies. However, one pagan relic that is dug up that nobody expects is an ancient cannibal God, MAWBEAD NEX of the title who is immediately smuggled by a farmer plugging his field.

This nine foot tall assassin assumes, soon to up and about and terrorising the locals. Very messy it is too, quite how much of the gore will get by when/if the film is released here is uncertain, but various persons are chewed up and generally chewed and dismembered, including a pretty explicit decapitation, where the camera lingers for a surprisingly long while. Anyway, back at the plot the professor, Howard Hallisham (Dukes) and family soon come across NEX when he returns their sacrifices, grabs their baby son, and literally eats him alive. This is a genuinely shocking scene, although it must be said that the initial attack on the waterhouse, in broad daylight doesn't do an awful lot to hide the fact that NEX in such scenes is little more than a man in a furry suit. Hallisham, as you may guess is slightly enraged at this, and much of the remainder of the film has the professor searching for NEX's achilles heel and to destroy the beast, which he fix pity does stilling cultic magic

MAWBEAD NEX is a good old fashioned film, which with its misty, atmospheric settings and monster on the loose on the moors would at look at all out of place in an old Hammer season. What really puts the film firmly in 80s territory however, is the gore and the bad language. Also a scene where a priest gets pissed on by NEX probably wouldn't have made it to a Hammer gothic. NEX himself, is a well designed brute, with the musical pair of gnashers I've ever seen, but is the film is let down by using little more than an ever-messed suit, and the constant scenes of the monster running around in daylight don't hide this fact

Still, I've seen a lot worse than MAWBEAD NEX, and although it may not be anywhere near up to the standards of HELLRAISER I enjoy that on the strength of that film's success that it was got a release of some sorts over here, because horror films are too few and far between to hide even, that this

STEVE CHAMBERS.



'MAWBEAD NEX' A PAGAN GOD ARE FIGHTS A FRI

THE LOST BOYS (USA 1987) 8

DIRECTED BY JOEL SCHUMACHER. STARRING JASON PATRIC, CORRY HAIM; BRADEN WHIT; KIEFER SUTHERLAND; JAMES MCCARTER

Not as the hosts of FRIGHT NIGHT and VAMP comes the latest in a continuing re-emergence of the vampire movie, still to come is DEAR DANK; DRAKULA; SWIFT ft and quite possibly FRIGHT NIGHT 2 sewett long gone are the days such vampires wondered around the star shrouded castles of transylvania, hi-tech teenage blood-suckers are the in thing nowadays, so as might swell try and get used to them, and if they are all going to be as good as THE LOST BOYS, that should not be too much of a problem

A mother and her two sons Michael (Patric) and the younger Sam (Hain) move to a new town, the Californian seaside settlement of Santa Carla, a seemingly pleasant place complete with funfair and such pleasures. But unusually, under this suavem surface lies a much darker reality, as the newcomers to town are about to discover

Michael soon gets involved with a mysterious girl named Star, who hangs around with a gang of new wave bikers lead by Billy (Kiefer Sutherland), (Mr Mel of course is a big fan of this mag, even going as far as naming one of his LPs after us!) and sidekick Marc and more admitted by them, joining their ranks until he finally discovers their secret, they are undead. Not taking this the well, Michael's brother and his pals decide to turn vampire-hunters, taking their cue from comic books. As this unlikely group try and free Michael's soul, they themselves become the hunted as the team of vampires try to stop them.

THE LOST BOYS succeeds very well in the suspense department as the young band of heroes desperately try to dispatch the vamps, "it's never a pretty sight when a vampire bays it!" stated one of the hunters, and she's right as the undead bikers are sent through the heart with arrows, stastrucated, matted in holy water mists, and of course staked, to a dramatic blaze of blood. However, despite a fair share of nastiness, THE LOST BOYS also manages to free some well targeted humour, and the script includes some great lines "My new brother, a goddam, blood-sucking vampire, just said tit mus fin's suit" for example.

The predominantly young cast are very good indeed, Sutherland as the head vampire seems across as very menacing, and Hain seems out that amongst the youngsters, also we have in Corey Feldman, who is becoming a junior mirror star to his own right, previously separating in GREMLINS, FRIDAY THE 13TH ft and STAND BY ME.

Put together with stylish visuals, ft particularly liked the scene where the vampires hung under the railbridge before letting go and disappearing into the mist leaves to transform and sly humour (Check out the reverse side of Santa Carla's welcoming sign) THE LOST BOYS may not be truly original, but then again, what is these days? It is however enjoyable, and well put together, and must definitely worth seeing.

JOHN MILL

MANONS 2 (ITALY 1986) AVATAR 4

DIRECTED BY LAMBERTO BAVA. STARRING DAVID KNIGHT; NANCY BRILLI; BOBBY RHODES; CORALINE TASSONI; ASIA ARGENTO

This is a perfect example of a sequel made solely for the purpose of cashing in on the success of its predecessor. This hasty follow-up is not in a luxury apartment block, where most of the residents seem to be watching a television programme about a group of teenagers exploring an area of a city which is now walled off, and rumoured to be the resting place of the demons We are never told if this is fact or fiction, presumably it's a documentary explaining away end events of the first film. Anyway, while this is on, Sally (Asia Argento) has invited all her yuppie friends round to celebrate her birthday. She sees up looking herself in her room (adjoined a coming room), and she doesn't want to see him, yes see, and becomes surprised in the mayhem occurring on the tv screen. This is a bad movie, because a demon pops out of the telly and puts the bite on her Sally gets possessed and causes such havoc-ous scenes of mass hysteria, people running about, getting bitten, transforming and killing other people pretty much the same as the first film. This time though, they blast and, which gets through the building's wiring, some thy the sealing of all exits and entrances. Eventually the only ones left are a bespectacled hero and his pregnant wife. The ending is vigorous and pretty transgressionalist, Sally escapes from the tower block and finds their way into a deserted (but fully operational) TV studio, here the demon gives birth to a perfectly ordinary baby, Bobbie reminds a few tv mate showing a shot of the possessed Sally running towards the screen, and they walk off into the dawn of the approaching day.

The main problem with the 2nd film is that the writers, Dario Argento and Lamberto Bava don't seem to know why the first film was a hit (neither do I -Ed) and so have thrown in as many elements as possible that might have been the reason for the success. Even some horrifying smoke burn up again, far absolutely

as reason whatsoever, except to get a few songs into the soundtrack, and to engage in a few pointless car stunts. The effects by returning Sergio Silvalbi are very good on the whole, although such lines as a possessed dog saying a little boy who gives birth to a demonic puppet, chest-burster style, are pretty laughable. The cast spoke quite well, and manage straight faces while delivering truly awful dialogue... Worth four out of ten only for some decent effects and the occasional glimpse of style, but otherwise you'd be better off just seeing the original again.

JOHN L PROBERT.

THE WITCHES OF EASTWICK (USA 1987) 6

DIRECTED BY GEORGE MILLER STARRING JACK NICHOLSON, CHER, SUSAN SARANDON; MICHELLE PFEIFFER; VERONICA CARTWRIGHT

When I first heard that Jack Nicholson was to play the devil himself, under the direction of George Miller, I could at have been more pleased or optimistic. But gradually as further news reached me, namely that the screenplay was based on a John Updike novel, which you would hardly call a straight horror/fantasy work and that the three co-stars were to be Cher, Pfeiffer and Sarandon I became more and more concerned. And as we first ourselves presented with THE WITCHES OF EASTWICK

To say that film failed to live up to expectations, would be more than an understatement, but putting this aside for the moment, there are still some good things to be enjoyed, which easily only go to remind you of what slight have been.

The story concerns three women who, bored and frustrated by their weekly routine and lack of any interesting and desirable men in their lives, wish that someone would enter late it... and they get just that. In the shape of Nicholson as wealthy Harry Van Horne, an eccentric and forthright individual who proceeds run by one, to seduce the women and to change their true natures.

At the heart of the film is the age old problem of the battle of the sexes, with women's liberation finally winning the day and although I have nothing whatsoever against these ideals, I would rather not have them as the central theme in a production that would have worked far better addressing more interesting concepts like good and evil (yes that old chestnut) It is fair to say though, that Nicholson is very good indeed when he is on the screen (although still not surpassing his brilliant performance in THE SHINING) and there is a pretty good score by the great Jack Williams

All in all, Miller should have chosen a better script if he wanted to brag better to the masses. Although this has been termed as a comedy, it is rarely amusing and only Nicholson manages to salvage something of the enjoyment. The acting of the female leads is adequate, but we see far, far too much of them.

To be utterly fair, THE WITCHES OF EASTWICK is really not that bad, and has a number of good points. However I feel that it is a pity that such excellent ingredients as Nicholson, Miller, Williams and the devil would at have been mixed more appetizingly. See it certainly for some good acting, but prepare to be disappointed if you were hoping for a great film.

MARK HOCKLEY

BLUE VELVET (USA 1986) 9

DIRECTED BY DAVID LYNCH STARRING KYLE MACLACHLAN, ISABELLA ROSSELLINI, DEAN STOCKWELL; LAURA DERN

David Lynch is a truly unique film maker. His visual style is so vastly original to other's restore that many people are unable to handle his films. For instance, I hated ERASERHEAD, it said nothing to me, how anyone could actually enjoy this exercise in indigestion is beyond me. However I loved THE ELEPHANT MAN, which must be one of the most powerful films I've ever seen. In BLUE VELVET, Lynch draws together the surreal images of ERASERHEAD and the narrative soberness of THE ELEPHANT MAN

The story is set in Lumberton, a small American town, and the story concerns a young man in the late 60's of kyle MacLachlan's period over his ... he has no control whatsoever. It's as though the whole cast had just sex dad to give him a really bad time. The film is a series of set pieces, each one very carefully thought out to progress the story and provide information, until the end, which is so unexpected and so unlike anything really have to assassinate to satisfy yourself that everything really is ok.

BLUE VELVET has been criticised for its sexual violence. The "Mail" called it pornographic, but in keeping with the film's context, the violence is not glamourised, and there is no doubt that it is painful, yet not gratuitous. This kind of thing CAN'T surrealism to produce the feeling of genuine realism is stunning, so despite the problem of surreal image BLUE VELVET is a wholly real film. Take the scene where kyle talks to Isabella Rossellini about how the world is ugly and wouldn't it be wonderful if we could all just live in a dream. What about this scene in the setting, is a sort outside a church with an organ playing suitably uplifting music. The scene seems embarrassingly cliched laughably so, until you realise it is supposed to be. Lynch is making fun of his main lead, and the rest of the cast is helping him. The characters are stunningly played, Dennis Hopper's especially so, and we are never sure if the increasing tension that is so methodical y built up.

BLUE VELVET is a grotesque, yet beautiful experience of style, tension and humour... some of you will love it and others hate it, there is no inbetween. In the words of David Lynch "It's totally BLUE VELVET."

RICHARD GRIFFITHS

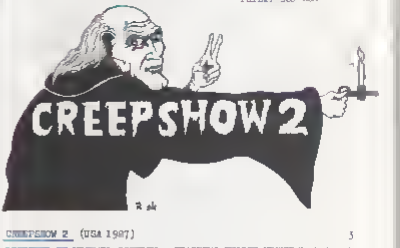
THE LAMP [illegible] WORLD

DIRECTED BY [illegible] STARRING [illegible] DEBORA [illegible] DANNY O'DONNELL [illegible] BRONA [illegible] ISABEL SUTHERLAND

Mighty odd film. Pot message-cum-satire [illegible] its typical [illegible] of high school life against a rather [illegible] backdrop. [illegible] Alice [illegible] pressure at work [illegible] with three dis [illegible] murdering an old lady and [illegible] the last [illegible] sons life from the afternoon's news again, when [illegible] year old Aladdin-style lamp hidden behind [illegible] room wall. But to a local museum where the curator and his secretary [illegible] so sure [illegible] the curator's daughter and her friends [illegible] a spooky night in the museum and before you know [illegible] lamp is flying about.

Like so many movies of this type [illegible] the sole point of interest, and as expected, it [illegible] substantially curtailed most of them. [illegible] get to see [illegible] lamp which as death by head [illegible] [illegible] demon, by a horrid old hook-nosed in the museum, by tetanus, oily snakes [illegible] and people being pulled [illegible] half. He had turned in the worst actress [illegible] and when I began wondering why anyone would choose Debora [illegible] as the film I noticed on the screen is that the excessive colour (the dolls with the green hair) was one Debora [illegible] (and the rest of the cast were completely forgettable, [illegible] that how I'd want [illegible] the whole film.

PHILIP SOUTHAY



CREEPSHOW 2 (USA 1987) 5

DIRECTED BY MICHAEL GORNICK STARRING GEORGE KENNEDY, DOROTHY LAMOUR; LOIS WELLS; TOM SAVINI.

Here we go again with another dreary sequel that exhibits little of the originality or vitality of its predecessor. This time there are three short stories, padded out with some sheeps looking interludes as a framework involving a little boy, some bikers, and 'The Creep' (valued by Joe Silver of SHIVERS and FANGS).

We start off with 'Old Chief Woodsmans', one of those old EC-style revenge stories. George Kennedy and Dorothy Lamour star as the proprietors of a general store in a dying town. The story opens with a lot of boring rant between these two about how good it was in the old days. George thinks things might be good again but Dorothy isn't so sure (as the road to nowhere thing kicks in). Dorothy's [illegible] I may just be cynical but I found that this dragged on far too long. Outside their shop stands the huge wooden statue of the Indian chief and when the store is robbed by three weekless low-lifes, who end up killing the old couple, it tends to life and kills the throwners by arrow, axe and scalping respectively, and that's it!

Next is 'The Raft' - one of my favourite stories in Stephen King's collection "Skeleton Crew" (King wrote all the stories, by the way, although the final screenplay was George Romero's). This segment is okay, but Michael Gornick's verbose-like direction does nothing to build up a potentially terrifying situation, as four teenagers go swimming in a remote lake and end up on a raft being menaced by an evil black slime in the water. The teens are characterless, and the monster, which looks a bit like a piece of old matting, eventually kills them all - perhaps they should have taken care notice of the 'No Swimming' sign. The photography is too bright for such a bleak situation, and the monster just doesn't look dangerous.

The last story is called 'The Hitch-Hiker' starring Lois Chiles who credit where due, gives a very good performance as a wife hurrying back to her husband after a night in the company of her (paid) lover, and who in her rush knocks down a hiker on the way. The dead woman's ghost then appears, demanding Chiles's life be determined to get his ride, and his revenge, and I'm not going to let a little thing like being dead stop him. This is the best episode, but deserved more of a twist ending.

Overall, the film leaves no impression. Leo Reed's music score seems nowhere near the comic-horror theme of John Harrison's original and everyone seems to be in it strictly for the money. The effects are adequate, and quite a lot of blood gets splattered around, though not as much as we might expect from Romero. Okay for a night out if you're nothing else to do, but not heavily recommended.

JOHN L PROBERT.

SPECTERS (ITALY 1987) AVATAR. 5

DIRECTED BY MARCELLO AVALLONE STARRING JOHN TEPHEN RONALD PLEASENCE, KATRINE MICHELSEN MASSIMO RE MORSI; LAVINIA GRIZZI

Yes. Now showing on a VCR near you, the latest Bino horror spoof to hit home video!

See various unremarkable Europeans meeting messy ends in underground passageways. See a horrifyie rubber claw terrorizing some archaeologists. See Ronald Pleasence as a crusty old professor again! See a tedious 'it was only a movie' shock sequence. See a subplot about an actress which has nothing whatsoever to do with the main action. See Katrine Michelsen's body. See the hands thrust the hot poker. See Katrine Michelsen's body again - see green slime and gusts of wind that are never explained. See about an hour of people wandering around dark catacombs with torches- See Katrine Michelsen's body yet again. See the hands through the bed gag again. Hear some worthy dialogue such as 'Is there anybody there?' 'Hi! this is a place!' 'What was that?' See an incredibly anti-climactic chase sequence. See a film that has about as much logic as this review

Better still, don't see this continental stinker at all, it sucks!

KEMEN PUDDICKEN.

SCARED STIFF (USA 1986) CBS/FOX 5

DIRECTED BY RICHARD FRIEDMAN STARRING ANDREW STEVENS; MARY FAGE KELLER, DAVID RAMSEY; JOHN SHEAL; WILLIAM M HINDMAN

Pretty average haunted house/possession movie, from modest background being shipped out by a major for some reason.

If there was haunted house movie can be very effective indeed, witness such as THE HAUNTING or POLTERGEIST and although this example does have its moments it tends to be a bit too pleading for the majority of its running time, for its own good.

A yuppie couple, David (Stevens) an aspiring director and his divorced girlfriend, and ex-patient Mary, a budding pop star, and her 7 year old son Josh, are on an early starter, weekend chef) move into their new home, a vast mansion left over from the 19th Century, where it was the scene for a hideous family murder, set to mention slavery and a little voodoo too, so with a picture like that it seems no surprise at all that it's haunted as an unaccompanied girl down the pub on a friday night.

Some things start happening, painters hang themselves, skeletons are discovered in the attic and David is getting noticeably worried.

The illusing main theory cast in the KIM STINSON inspired anything goes, stream-like climax where a wide and interesting variety of monsters materialise, there's a couple of good shock dream sequences earlier in the film too, one of which even caught me out, so keep an eye open.

SCARED STIFF isn't bad, but it is not good either it is merely photographed, with a TV movie ainess(it's not by the way) and it has also no the imaginative oddness, but on the whole nothing out of the ordinary.

STEVE CHAMBERS

THE GATE (CANADA 1986) MEDUSA 7

DIRECTED BY TIBOR TAKACS STARRING STEPHEN DORFF; LOUIS TRIPP; CHRISTA DENTON; KELLY ROMAN; JENNIFER IRWIN.

THE GATE is a rarity in today's cut throat movie world, a low budget production with no unknown cast, that actually proved successful enough to give itself a general release both here and in America, granting a fair amount of critical acclaim on the way. It is certainly very encouraging to see such films breaking through into mainstream cinema and even more so when they are worthwhile and entertaining movies such as this.

The tale revolves around a mysterious hole in twelve year old Harry's backgarden, which turns out to be a gateway to the under world where all manner of evil creatures remain. Accidentally opening 'the gate' of the title by means of the lyrics of a heavy metal album (reminiscent of the fan inforter TRICK OR TREAT)- Glan and his friend Terry call up The Demon Lord and his minions, who set about terrorizing all who stand in their way and whose ultimate purpose is to destroy the world.

Aided by some excellent effects work by a team headed by Randall Cook and make-up effects by Craig Reunion, the film is a most enjoyable excursion into the dark world of the supernatural. As directed by Tibor Takacs (who was responsible for THE TOMORROW MAN) the story manages to involve its audience and bring a certain amount of charm and warmth to the terrifying proceedings, showing the horror through the eyes of its young heroes, Takacs also has a strong visual style that creates several memorable scenes, particularly the final appearance of The Demon Lord himself. With no offensive score by Michael Hossnig and J Peter Robinson, the whole adventure becomes exciting and compellingly watchable

The acting, especially from the two young leading men is first rate and it's nice to see a film where the harmed are rather more believable and worthy than has been the case in some other recent productions.

First time screenwriter Michael Rankin and producer John Kemeny should also take credit for the movie's success and although it is not by any means a masterpiece, THE GATE is deserving of praise and is most assuredly worth seeing.

MARK HOCKLEY.

STRIPPED TO KILL (USA 1987) MGM 6

DIRECTED BY SOMMORE. STARRING KAY LENZ AND SOME OTHER PEOPLE

When a film has a title like STRIPPED TO KILL and is advertised with a picture of a scantily clad woman wrapped seductively around a rather large dagger you know you are onto a winner. Produced by Roger Corman's Concord Pictures, this unassuming little strange item breathes new life into the dying road genre shopping up sinful women" genre (related of the glamour model variety (as seen in CHRISTMAS GIRLS etc), here we have a number of topless damsels getting snuffed by a mystery assailant.

In order to find the perpetrator of these vile and physically wasteful crimes, female cop Kay Lenz goes undercover - or should that be uncovered? Yep, in the time of duty, she poses as an erotic dancer!, who deadmistress! Meanwhile, her male partner looking like a repeat from Miami Vice runs around shouting, roughing up suspects, and generally acting in a pretty dum manner fashion.

The ending of the film thrown neatly, not to mention a snake, to the mix! The killer is revealed to be the brother of one of the strippers, who has earlier killed his sister and taken her place by wearing a pair of synthetic breasts! Honesty I am not making this up. While viewers are still recovering from the amazing revelation, the film pulls on the switch for a stun hang climax

STRIPPED TO KILL is at great art but it is a lot of fun if you're in the right mood for it. There's a high tit quota, plenty of action, tongue laughs (intentional and otherwise), and it's ninety mins

The psycho version of FLASHDANCE is making a small impact on the horror field at the moment, there's also Maniac as yet unreleased MURDROCK, but STRIPPED TO KILL is certainly the superior itt and I'd certainly take my hat off to it though I draw the line at my synthetic breasts!

DAVID PLUT

KILLS (USA 1987) VIRGIN

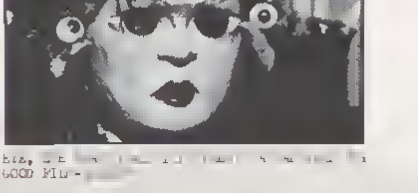
DIRECTED BY STUART GORDON STARRING STEPHEN LEE, GUY MALPE, MILAND MADON, IAN FARRIS, WILLIAM SE CAROLYN PENDY-GORDON.

What a surprise this was on Empire title going straight to video, very little publicity, even Fangoria skipped it, yet when all said and done, Stuart Gordon's third film for Empire, turns out to be a very commendable movie, and finishes up a FROM BEYOND into the floor.

It is noticeable the lack of inspiration in the horror genre at the moment, there really does not seem anything new on offer apart A STOCKMAN OF THE STREET, so the toughest thing to do would be to go way back to horror basics, dealing with childhood horrors, and fairytale shocks, something Stephen King has been doing for years. This is exactly what KILLS is - a reworking of the Hansel and Gretel fairytale with a mysterious old toymaker and his wife manufacturing walking, talking, eating, killing, living dolls who start to pack off the more deserving guests at their isolated mansion, one stormy night.

There is a wonderful atmosphere to this film, reminiscent of the classic Universal terrors of the 30's, there's also a wicked sense of dral it's not all common i.e. 80s, as only the wanker people get killed... he innocent remain untouched, unless something like the PARDAY line is crossed, which everyone is vicious for stay for the charact introduction are very well set out here and Gordon allows plenty of time to introduce them to us, without letting go of the plot. Also for an Empire production, it is worth not to just talk about the actual part utarly terrified actorless, who are portrayed using a mixture of puppetry and some very life stop motion, there's also a fair bit of gore too, as to be expected from the director of RE-ANIMATOR and stuffed monsters are it really does not detract from the film, as it was used to wise too action

As far as I'm concerned KILLS is a step up to the talent [illegible] though many of you will not probably disagree, and the fact that the film [illegible] States of the time [illegible] I've disagreed with the [illegible]



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GOOD FILM -

PRINCE OF DARKNESS (USA 1987) 5

DIRECTED BY JOHN CARPENTER; STARRING donald PLEASENCE; LISA HAGMAN; victor WONG; DANNY DONI; JAMESON PARKER; ALICE COOPER.

PRINCE OF DARKNESS is an odd film in many respects, not only in storytime which is weird enough, but in its existence for it marks the return to independent, low budget horror for one of the most respected of contemporary American genre directors, John Carpenter. Apparently Carpenter's reason behind returning to his roots was to escape studio interference, probably a valid point, but I should think the fate that befell his string of big budget movies from THE THING to BIG TROUBLE IN LITTLE CHINA hardly set box office records, despite being good movies, some a factor also it's an unusual experience watching such a fastidiar film-maker going back to the budget fitting and despite a fair amount of atmosphere, and a strong cast, it must be said that despite the undeniable talent behind the camera, PRINCE OF DARKNESS is really no better than any other low budget film of its sort, a sad statement coming from such a fan as myself

Taking an extremely long while to get going, after the introductory action keeps slipping, to allow a few more secrets to materialise we find ourselves presented with a story about a Catholic priest (Pleasence) who comes across a sprectrum cannist -er to guild church basement. Realising the idea of scientists from a local University, the action then switches to the church, where the majority of the film remains, because one in comedy film-making, slink to see until inside the container two weird swirling liquid, all around which are thousands of crucifixes discovering mass amount scrawlings, the team start to unravel the contents of the sealed container, and what does it look? Well anything other than the Anti-God. The film has various religious some yawn but so far are I could make out, it is revealed that there is no God afterall but in fact an Anti-God as all evil being who is in our mirror image

What happens from here, is that the group of scientists, and students are unwittingly imprisoned in the old church by Alice Cooper and his vagabond troupe, who shuffle around outside ensuring anyone trying to leave are met with a nasty end... So what we have is a stunning photo, eminent setting as in THE THING and particularly ASSAULT ON PRECINCT 13. Inside, the contents of the container are quiting sure powerful, one of the film's more dramatic times was here Jameson Parker announcing "that's happening, to that thing is like nothing we know, it is actually feeding itself is to something" And indeed it does, as the contents manage to possess a few of the protagonists, transforming into zombie-like creatures. One girl, Susanna directly possessed by the spirit, becoming seemingly pregnant, until her skin melts away and she begin off to try and unleash the Anti-God upon the earth, thus leading to an admittedly strong climax

There are one of two good moments in the film, the scene where Pleasence steps up the possessed Kelly (Susan Blanchard) with an axe, and she re-assembles herself is the highlight, there's also plenty of Romero-esqueness, including a sequence where a sleep falls apart in a fashion very similar to HALLOWEEN III's famous mask scene. The cast are good, and the direction to assured as to be expected, Carpenter's score is also up to scratch but the plot was a little too confused, whatever the flashbacks from the future, where did they fit in? In just about all of his films Carpenter has shown an evil force, to be overcome, and this one is no exception, and although vanquished in the climax, Carpenter can't resist an ill-at-ease ending parting shot showing Parker reaching towards his mirror image.

PRINCE OF DARKNESS is not Carpenter's most accessible film, but though better than BIG TROUBLE IN LITTLE CHINA or even THE FOG, it will be interesting to see his things progress from here, for Carpenter is signed up for another three independent movies along this time, let allow for this flawed attempt, but I await better things in the future, time will tell.

JOHN HILL.

NIGHT OF THE CREEPS (USA 1986) 6

DIRECTED BY FRED DEKKER. STARRING TOM ATKINS; JASON LIVELY; JILL WHITLOW; ALAN J. KAYSER; STEVE MARSHALL

This film is generally well thought of amongst horror fans/critics for its mixed bags of genre elements-Romero-type zombies; Cronenberg-esque parasites; a slightly haunted 50s pastiche prologue which includes 50s aliens and a 70s style end scenario. Added to this are re-jokes, names like Chris Cunningham, Alt-Well and good, then, if the movie was a whole load less of an tree-verst nature, like, for instance, AN AMERICAN WEREWOLF IN LONDON. Unfortunately, CREEPS would be better compared with THE HOWLING (also well thought of amongst fans) as that film also contained tonnes of genre in-jokes but stifles them within a regular storytime. The confusist central tale in CREEPS involves Tom Atkins (a couple of new studio sitsaying to join a frat house (yawn), she, during an initiation prank (double yawn), thaw out a corpse full of black parasites. Dead bodies, re-animated by the slugs in their brains, go on the rampage, helping to bring one of the freshmen closer to a pretty girl in the faculty (triple yawn)

The lumbering zombie climax is played totally straight, although a chat between a part and her zombified boyfriend, which she fails to notice, is one of the tackiest overtly comedic touches (another one is the line "The good news is that your dates are here, the bad news is they're dead!")

The movie's main failing is that there isn't enough openly humourous events like these, being too serious as the surface, it steadfastly keeps its genre parodying on a superficial level and tries to appeal to the average teen market and horror fan at the same time

Still, it does have its high points; a zombie cat, head explosions the aforesaid wifty times; a twomouser mangling of an undead student, and a vengeful axe-wielding, retired corpse (of which cat enough was made) all assist in making portions of the movie somewhat at least... I'm sure that it will work much better on the small screen... I wonder why it isn't as video yet?

KEN MILLER.

DEATHSTALKER II (USA 1986) NEW DIMENSION. 7

DIRECTED BY JIM WYNORSKI STARRING JOHN ROSSMAN; MONIQUE ANDERLE.

Seasoned exploitation writer/director Jim Wynorski sure knows what the drive-in/exploitation movie fan wants in a picture and with DEATHSTALKER II he gives them everything they could ask for-tots of action (though no car chases), naked women galore, plenty of leering humour; sexuous women; nothing; female one-upmanship; sword fights; a hunky hero (Queen Kong) kung fu; hinka-fu and no plot to get in the way of the story- hey what more do you want?

Do you remember the old Joe Dante/Allan Arkush film HOLLYWOOD BOULEVARD? The one starring Paul Bartel as an art-conscious 'B' movie director trying to turn 'Deathstalker Daisies of Nazatos' into a critical masterpiece, a simple task really, given the sterling talents of Mary Woronov, Candice Rialson, Dick Miller; The Fly, Godzilla and Bobby the Hubcap Wett. DEATHSTALKER II is a sword and sorcery version of 'Machete Maidens' and is good clean (tak) fun for the whole family, only hardcoad gorehounds will be disappointed, Jim Wynorski is more interested in having a good time than in gratuitous blood-letting.

The story, I think, concerns the exploits of evil sorcerer John La Zar, who makes an exact duplicate of nice princess Reena (Gabrielle, who has a bult of fire as both the sweet, demure princess and the pouting, bratish dude who swans around in gloss Frederick's of Hollywood outfits) intending to put the bad guy on the throne. Our heroine, of course, then gets Deathstalker (Tortsky) to help her regain her rightful position, and it all ends happily ever after-

As is to be expected in this kind of movie the acting is lousy, the sets look like they are made of cardboard (which in all probability they are!) and the music sounds like a synthesiser remix of a spaghetti western theme. But who cares? It's 80 minutes worth of mindless hi-jinks and I say check it out.

EVELIN GODBERY

STARRING ROSANNA ARGUETTE, BOCKY BUTALL, MICHAEL ST MICHAELS, JEMMIFFER KIMOS.

The world's first vulgarising zombies make their debut performance in 'Zombie Blood Highmare', a fleticious TV movie, however, not content with cutting threats to clean up, they burst out of the telly into the real world to continue their slaughter. First to go is a writer, who deserves it anyway for being such a sleb, but it's only when brother and sister, Jeff and Zee, come in, that the fun really starts.

Jeff gets seduced by a sympathetic and appears naked from ted screen, and ra warned about the vampire ted follows. A zombie hunter turns up to help put things right, but remaining expanded. Jeff falls in love with neighbour April, and a poodle is frightened to death by an unseen zombie, meanwhile, deep in the woods...

THE VIDEO MAD reminded me of an uncanny NEARLY SPAWN. The budget is obviously very low, and it looks like it was all made on location. The sound has been completely replaced in a studio resulting in occasional bad lip-sync, however the acting isn't too bad, that is except for Vickie Bartel's April (who appeared to be "mildly perturbed" at the death of her family) and the zombies are genuinely inspired, and actually quite tense. That's the false ending, and ted obligatory twist ending, which is very, very obvious. VERY! raved about ted part, well there ra most certainly, but nothing surprising, best bit has a zombie set in two with a chainsaw- cut until all the bits complete with a couple of rats. No, ed' The zombie make-up ra also very good, particularly ran guy who gets sound round with an axe sticking in his ed!

Zombie Zone will no doubt take ted prize for nasty anyway, edt for the rest, there's nothing new here, so unless you're ent to see every horror film ever release, you re not erecting much.

RICHARD GRIFFITHS.

CHOPPING MALL (USA 1987) VESTRON. 7

DIRECTED BY JIM WINCHNOLL. STARRING NELLI MARCHAL, BARBARA CRAMPTON, RUSSELL TODD, PAUL HANNEL, MARY WORONOV

Now this is a surprise, I expected nothing more than a lame and cliched mechanical slasher romp from this film, formerly entitled KILLBOTS edt what we have is a fun if undemanding, extremely lively machine turning an tedir maker tale that ed ent only entertains and thrills to equal measures but also benefits from one of the edst exploitation ensemble ages

Taking the basic premise of DAWN OF THE DEAD namely a group of folks trapped inside a large mall fortifying mall, but edre the teenage protagonists who are ted locked-out figure for a party venue don't have to put up with hordes of mushies edt rather a posse of revolutionary security robots which while around on caterpillar tracks and sap pedestal felons with an array of lethal in-built weapons. However one stormy night the group of droids gain a will of their own and go on a killing spree... It may not sound a great deal and I suppose when impacted closer ide out, but the film ra crammed with enough action and destruction ed edep even the most demanding of viewer content, and onto this much delight ra robots leaving people's edede open, a series of cameos from the lleds of Mary Woronov; Paul Bartel, Gerrit Graham and Dick Miller; various Roger Corman refugees; including a pet dog called Roger; a little girl of pets, a gun shop called Packingham, and ANIMATRON'S Barbara Crampton taking her clothes off again! and all that in a sexant 75 minute running time too, there just isn't any time to ponder on the sheer absurdity of it all, so instead just sit back and enjoy

JOHN HILL.

GHOULIES 2 (USA 1987) ENTERTAINMENT IN VIDEO 4

DIRECTED BY ALBERT BAND. STARRING DAMON MARTIN, ROYAL BANG, PHIL FONDACARO, J DOMINIC, JERRY MOSSET

Here at least we have GHOULIES on-screen throughout, without any of the black magic combo-joined which made GHOULIES I such a tedious exercise. Anyway, the devilish demon: have take up residence in a travelling fun-fair and generally make life a pain for its owners especially teens of ted resident chamber of horrors The scenario is undergoing cash-flow problems, hence the arrival of a gaggle type businessman, with designer shades and parasol, and at first the ghoulies seem to be a blessing in disguise as they drum to wreak-ve crowds, much to the appreciation of the fairground owners, but trouble soon arrives when the ugly little mode start killing the visitors and workers alike. Strange action is called for and from God only knows where a giant ghoulie (you know the bloody part trying to avoid the obvious pun writing this you know!) surfaces and gets-up up his sinister counterparts, yeah, unusual ghoulies, and in a 'PG' certificated film at that!

Barely intellectual stuff at the edst of times, and once again too little time is spent on the actual antics of the ghoulies themselves, and what remains just can't maintain interest... Jeed Buechler wed was tasked to direct at one point provides his usual fake puppets while Sergio Salvati helms the camera, ed helps far better edwen for his camera-work on such kacts Paul Clemens on THE BEYOND and HOUSE BY THE CEMETERY.

What more can I say? Well at least this one lives up to the edtles for ted original — 'Ghoulies, they'll get you in the end.' because that is exactly the tavedrial desiee of the hadionemas.

STEVE CHAMBERS.

MOVIE ROUND-UP.

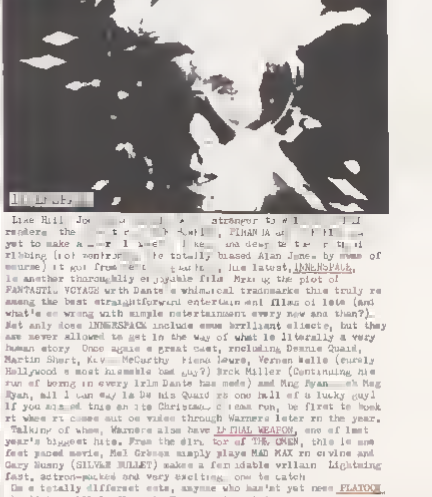
What a this they all cry. Nothing too revolutionary, just a means of getting a few more movies into the mag without doing full reviews, and to shed a little light on a few non-horror films that might be worth catching. If you want more coverage of such stuff, drop me a line.

GRAVEYARD DISTURBANCE (AVATAR) turns out to be yet another clunker from Lucberto Bava, a dire tale of a group of times rolling around a spooky crypt for a set. (Yawn!) Following the equally awful DEMONS 2, this does'nt exactly auds well for his future works, which include DALIMION VAMPIRES FOR BREAKFAST and golly DEMONS 3

One to avoid at all ensts ra GRAK (SHEAR) a truly terrible back -woods yarn with a weirds family of hillbillies terrorizing a couple of campers. Reminded ms of FOUR WHITE TWATS, a memory I could have done wrthout

Other releases include MEAN DAMS, coming soon to video after a scattered cinema release, a new-wave vampire film, starkly contrasting with THE LOST BOYS, the other new vamp epus; earth's look, but definitely seem overrated. NEIGHBORS; THE FLY and MANHUNTER RED all make their way to video in the next month or two as does JAKE LIVES, and there's also KIDS AND SHRIEK which you may be were familiar with under its original monicker of AMERICAN GOTHIC. Finally for horror, Fred Olen Ray's INLSON SMIP finally gets a UK release under the title STAR SLAMMER.

No-one reading this should need any prompting to go out and see a Walter Hill movie, mean it he has never made a straight horror movie (SCANDALS COMPORT and his producer credit on the ALIEN movies being his closest link) has anyone such as AN WANG, THE WARRIORS, SOUTHERN COMFORT and STREETS OF FIRE have always been conspicuously watchable. And after a brief lapse in product quality, he's right back on form with EXTREME PREJUDICE (Guild) which includes some of the most powerful scenes of ultra-violence since TAXI DRIVER or Hill's inevitable rollicum, THE WILD BUNCH. EXTREME PREJUDICE also boasts one of the best ensembles of tough guy actors in ages, including Nick Nolte and Powers Boothe (from Hill's earlier 48 HOURS and SOUTHERN COMFORT respectively) Michael Ironside (SCANNERS) Clancy Brown (HIGHLANDER) Kurgan) Bill Forsythe (SAVAGE BANK) and Mickey Rourke who [illegible] a grin-like in V



Like Hill Jo[illegible] stranger to [illegible] renders the [illegible] PHANTASM [illegible] yet to make a [illegible] and deep [illegible] ribbing (of course [illegible] he totally biased Alan James by means of [illegible] just for [illegible] latest, JUNKSHOP, is another thoroughly enjoyable film. Mixing the plot of FANTASTIC VOYAGE with Dante's whimsical trademarks this truly ra among the best straightforward entertainment films of late (and what's so wrong with simple entertainment every new and than?). Not only does INNERSPACE include some brilliant effects, but they are never allowed to get in the way of what is literally a very human story. Once again a great cast, including Dennis Quaid, Martin Short, Kevin McCarthy, Fiona Lewis, Vernon Wells (surely Hollywood's most likeable bad guy?) Rick Miller (Continuing his run of being in every film Dante has made) and Meg Ryan[illegible] Meg Ryan, all I can say is he his Quaid ra one hell of a lucky guy! If you missed this on its Christmas [illegible] run, be first to book it when it comes out on video through Warners later in the year.

Talking of whom, Warners also have LETHAL WEAPON, one of last year's biggest hits. From the dirt for of THE GREEN, this is one fast paced movie, Mel Gibson simply plays MAD MAX in civine and Gary Busey (SILVER BULLET) makes a fen idable villain. Lightning fast, action-packed and very exciting, one to catch.

On a totally different ests, anyone who hasn't yet seen PLATOON should be publicly flogged. To miss it at ted cinema was a mistake but you can partly redeem yourself by catching this remarkable film on video (RCA) Oliver Stone who started off in our genre with SALEM'S LOT and THE HAND has made not only one of the edst, but one of the edst important films of the 80s. Realistic beyond words, a powerful, disturbing and thought-provoking film that highlights the total futility of war, and apart from that points up what a load of insulting garbage RAMBO ra

The Fanzine Scene.

THE fan network especially in the UK is very active at the moment, why is anyone guess, but it probably has something to do with the general snubbing the horror genre receives in mainstream publications. Up until a year or so ago, there were only one or two zines available in the UK, now the horror junkie can have nearly twenty to choose from, and the increase in quality shows no sign of abating.

GOLD SWEAT (85p & postage. ...you should add return postage to all prices given) Available from Trevor Harley at Media Publications, 10 Crowborough Rd, Southend on Sea, Essex, SS2 6LF)

Issues 1 and 2 are currently available with 3 on the way. A 40 page, A5 zine which deals more with gore and cult stuff, articles tend to be brief but plenty to get through. Highlights include 'The good gore guides' which have various lists (including our resident nutter Griffiths) buggering off overseas to report on uncut mayhem from abroad! To date, the only UK zine to dare to print coverage of THE FIG FUCKING MOVIE!

IMAGINATOR (£1 from Ken Miller, Grande House, Kingshill Rd, Four Ashes, High Wycombe, Bucks, HP13 5AB).

The absolute new boy, Ken's review of NIGHT OF THE CREEPS appears in this issue of WS, and in return I'll be offering a little something to this impressive new edition to the club. Mainly news, which as I've discovered dates too quickly, and short reviews, with a couple of features too. Reminds me of THE SPLATTER TIMES, and like that fine publication, doesn't limit itself to genre product.

MAGAMO (50p from Phil & Leon, 114 Wood St, Penarth, S.Glamorgan, CF6 2LN)

After a short absence will be back on the scene shortly with an H.G.Lewis special, which I've contributed to. Phil and, one of the twosome behind this one, has his work displayed this issue in our mobile feature on page 4. A mixture of reviews and articles with a good 20 plus pages to its credit, I'm not sure what back issues are available, but don't feel afraid to enquire.

PICKS OF MANY (50p from Gareth Jones, 51 Cursley Lea, Burntwood, Walsall, Staffs, WS 7 9BR).

A nice specimen effort this with good artwork and quality layout. Contents mainly concentrate on horror literature, with the film coverage being provided by Mark Hockley, who has now slaughtered about this zine too. Each issue includes several reviews and related features, plus interviews with such luminaries as James Herbert and Shaun Hutson. I believe there are back issues available, and certainly so, the latest issue, which is no 4!

SANMAIN (£1.20 inc P&P, from John Gallidge, 19 Elm Grove Rd, Topsham, Exeter, Devon, EX 3 0BQ)

Do you really need an introduction to this? Very close now to becoming a yearly I feel. Over the last year or so of publication has steadily grown into Britain's best genre mag, the latest issue being 7, which includes stuff on Argento, DREAM DEMON, Edgar Allen Poe, vampires etc. Writing maintains a high level of work, if at times needlessly intellectual, but on the whole, you won't do better for the money, and John asks me to point out to you the new price, which allows for postage.

SHEER FILTH (50p from David Flint, 38 Reily St, Offerton, Stockport, SK 1 4DF)

The British answer to SUE ...sorry, wasn't supposed to mention that was!? A great little publication chronicalling obscurities from the world's of sleaze, porn, exploitation and horror, issue 3 is due soon, though you should scratch up issue 2 while you can for the tremendous review of FORCED ENTRY...that reviewer is a genius! David has his review of EXPIPPED TO KILL on page 17, so don't half get 'em all here you know!

VIDEO FANTASTIQUE (No idea of price etc, though editorial address is 6 Vine St, Greaves, Lancaster, LA 1 4UF)

Apparently a new issue is on the way, the only one I have is some 24 pages of genre video offerings, mainly comprising reviews and checklists. Doesn't limit itself to horror, though there is a fair bit, write to Keith to ask for proper details.

NEXT ISSUE

WHIPLASH SHOCK 4, will be a video nasty special. Reviews, articles and comment on the banned films listing, and gore films in general.
Also, more on ROBOCOP; nasty books; film reviews, reader survey results and more!

ON SALE LATE MAY '88, ORDER NOW! (20)

BACK ISSUES

Have you missed an earlier issue of Britain's 8os's brightest fanzine? What do you mean no? But if you had, did you know issues 1 and 2 are still available? So why not splash out, or better still, grab a friend by the scruff of the neck and force him to buy one!

ISSUE 1

INCLUDES:

IT CAME FROM OUTER SPACE- a guide to inter - galactic monster movies ; a special INVASION OF THE BLOOD FARMERS feature, trivia quiz ; fanzines; reviews of DAY OF THE DEAD, NECROPOLIS, NEON MANIACS, MOUNTAINTOP MOTEL MASSACRE, THE FLY, MONSTER IN THE CLOSET, VAMP, BODY COUNT, STAGEFRIGHT, MOUSE 2, FROM BEYOND, TRICK OR TREAT, plus 'severed segments' and even more!

ISSUE 2

INCLUDES:

IT CAME FROM OUTER SPACE 2; CRYPT OF TERROR, Terror Trivia; 'The Splatter Spot'- TOXIC AVENGER; reviews of EVIL DEAD 2, RAIDERS OF THE LIVING DEAD, SLAUGHTER HIGH, HELLRAISER, HORROR FARM & THE WAILING, BIOHAZARD, THE KINDRED, ELM STREET 3, PREDATOR, MAXIMUM OVERDRIVE, DEADLY FRIEND, RETURN TO SALEMS LOT, ROBOCOP, CRAWLSPACE, FRIDAY THE 13TH VI; plus 'Severed Segments' and more!

Each issue costs 75p which includes postage & packaging, or as a special offer ISSUES 1 & 2 TOGETHER FOR £1 POST FREE! Worra bargain!!!